

Why the supes must support the Clean Energy Act p5

Dennis Herrera's odd fight against police accountability p10

GUARDIAN

JULY 9 - 15, 2008

THE SAN FRANCISCO BAY AREA

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The Cream of Mission Creek

Tussle, turmoil, and the state of SF's underground music scene: We ride the currents of a smaller, more local Mission Creek music festival p24

Do the Tussle: Tomo Yasuda (clockwise from left), Jonathan Holland, Warren Huegel, and Nathan Burazer. GUARDIAN PHOTO BY NEIL MOTTERAM; BACKGROUND IMAGE BY CHRIS JOHANSON

EDITOR'S NOTES

By Tim Redmond

> tredmond@sfbg.com

I was dreading the drive home from Lake Shasta. Sunday afternoon. The end of a major holiday weekend. Every car in Northern California would be converging on the Bay Bridge right around the same time I got there. Figure two hours from the Carquinez Bridge to the toll plaza. Hot weather. Tired, hungry kids who have to pee. Nowhere to go, no way to move. An impatient driver (me), who can't stand waiting five minutes in a grocery store line, stuck in an endless, hellish queue with no outlet for the anger except to crab at my long-suffering partner. It wasn't going to be pretty.

We did what we could. We got up early Sunday morning, de-fused the boat, pulled into the dock by 11 a.m., and got on the road by noon. But still: 210 miles to San Francisco. We'd hit the Bay Area right about 3 p.m., along with every other auto-mad idiot who drove somewhere for the Fourth of July.

But a funny thing happened: we cleared Vacaville, and Crockett, and Vallejo, and I kept waiting for the traffic to hit. And then Albany and Berkeley and ... whoa: we were on the bridge approach at 3:15, not one single stop-and-go spot, and the bridge was no worse than a typical pre-rush-hour weekday afternoon. It seemed as if nobody was driving.

Nobody is a bit too strong of a term — there were still plenty of people on the road. But for the first time in a decade, the California State Automobile Association reported a decline in car use over the holiday. "Less disposable cash and an overall increase in travel expenses have caused Californians to postpone or downsize their holiday getaways," CSAA spokesperson Cynthia Harris announced.

CONTINUES ON PAGE 7 >>

EDITORIALS 5

NEWS + CULTURE 10

MUSIC 23

STAGE 45

FOOD + DRINK 49

CLASSIFIEDS 59

LETTERS 5

PICKS 18

VISUAL ART 43

LIT 48

FILM 52

ALT.SEX.COLUMN 64

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BY JEAN FEILMOSER
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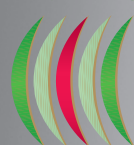
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Support SF's Clean Energy Act

EDITORIAL The long-awaited charter amendment that would transform San Francisco's energy policy will come before the Board of Supervisors within the next few weeks. The measure, known as the Clean Energy Act, deserves strong support.

The proposal is fairly simple, but far-reaching. It includes ambitious targets for reductions in greenhouse gas emissions and a mandate that the city shift to entirely renewable electricity by 2040. That would turn Mayor Gavin Newsom's green city rhetoric into enforceable reality and put the city where it ought to be — in the forefront of global efforts to end reliance on fossil fuels.

And the sponsors of the charter amendment, Sups. Ross Mirkarimi and Aaron Peskin, realize that the only way the city will ever get serious about sustainable energy programs is to get rid of Pacific Gas and Electric Co.'s monopoly and shift to a publicly-run local utility.

The measure would, for the first time, create a detailed municipal energy policy and put control of the city's energy future in the hands of city officials, not those of a private corporation. The San Francisco Public Utilities Commission would have a mandate to ensure that by 2017, 51 percent of the electricity used in the city came from renewable sources. By 2030 that number would rise to 75 percent, and by 2040 the city would be seeking a 100 percent renewable portfolio. (Energy from the city's existing Hetch Hetchy hydroelectric project would count as renewable power, and since Hetch Hetchy already covers a significant percent of the municipal load, the targets are entirely reasonable.)

The PUC would have to prepare a report every two years advising the supervisors on how it is moving to meet the targets.

The measure also directs the PUC to come up with a plan to put San Francisco into the business of retail electric power. That's something activists have been pushing for since the 1920s. The federal law that gave the city the unique right to

CONTINUES ON PAGE 6 »

THIS MODERN WORLD



McGoldrick's privatization betrayal

OPINION This isn't the first time it's happened. Most politicians break promises. That's the nature of politics. But when someone signs a pledge — twice — saying he won't privatize city services, when he holds himself out as a champion of anti-privatization and then goes directly against that stand — well, it kind of makes you wonder.

That politician is San Francisco Sup. Jake McGoldrick. In the past, he stood against privatizing services. He has fought for golf courses, for the Internet; heck, he even fought for horses when Mayor Gavin Newsom threatened to privatize the stables. During the Service Employees International Union employment process, he signed a pledge that he would not privatize work currently done by city workers. We endorsed him and even fought against the effort to recall him. But when the rubber hit the road for people, he screeched out of there.

Newsom has proposed contracting out the work of the Institutional Police, a group of workers represented by SEIU Local 1021. Institutional police officers work primarily at San Francisco General and Laguna Honda hospitals, but they also

provide security at health clinics throughout the city. That security — not only for the workers, but for the community that these institutions serve as well — might soon be gone.

If you have ever been in SF General's emergency room during a violent incident, you know exactly how bad a decision that would be. A nurse who met with McGoldrick described how bad it got on her shift one night. A man who had been shot was being transported to the ER, and the shooter was following closely behind, hoping to finish off the job. When the victim and assailant pulled up to General, the institutional police were there waiting with guns drawn. They disarmed the shooter and arrested him.

The nurse who told this story looked McGoldrick squarely in the eye and told him that the community would know immediately when the ER was staffed by private security officers, and that would endanger the workers and the patients there.

Even the union that represents the private security officers — whose members would get the jobs — told McGoldrick the work should remain with the institutional police.

by TOM TOMORROW



Training for private security officers is minimal and inconsistent. Turnover is rapid. When private security officers are transferred to new buildings, they're often not trained on its specific emergency procedures. There is little oversight to enforce existing state training requirements.

This shouldn't be about money. A couple of weeks ago, during public hearings on the budget, the Controller's Office reported on the exponential growth of six-figure salaried executive positions in the past few years; 55 new management jobs were created this year alone. McGoldrick, who heads the Budget and Finance Committee, could easily have moved some of that money around, as SEIU 1021 advocated, rather than leave the city's health care facilities at risk. But he didn't.

Unfortunately, it only takes one bad incident to expose the false "savings" of contracting out security to inexperienced and less-trained guards. Six supervisors appear to agree. What happened to Jake McGoldrick? **SFBG**

Robert Haaland
Labor activist Robert Haaland works for SEIU Local 1021.

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LETTERS

OF SQUIRRELS AND GUNS

Memory isn't always accurate about childhood tastes, but I can't conjure up anything better than fried squirrel ("Editor's notes," 07/02/08). When about 12, I bought a mail order .22 for the purpose of shooting those varmints — through the head (extra points for the eye), so as not to have to skin a messy, gut-shot *pièce de résistance*.

About guns, which I haven't used since qualifying on an M16 in another era, we're also on opposite sides. You, evidently, side with Justice Stephen Breyer's specific reference to neighborhoods where guns are a danger.

But in 1791, when the Bill of Rights was ratified, I'm sure that those on the frontier (i.e., western Pa.), among others, owned guns. (Hand guns were not readily available, but "defense" is the prevailing concept.) I'm sure that James Madison (with a push from the president and advice from Thomas Jefferson) had no intention of depriving those folks — or any citizen — of the right to defend themselves. It would seem that originalist intent and contemporary (so-called conservative) opinion is in accord. The Second Amendment is ambiguous, but the first part ("well-regulated militia," etc.) in no way mitigates or reverses the "shall not be infringed" right.

That guns are used in a horrible amount of murders and suicides is true. That (dubious) "social good" evidence, however, should not deprive the individual of his or her (licensed, regulated) moral right to self-defense.

Jerome Bronk
San Francisco

THE RIGHT TO SHOOT PEOPLE

Tim Redmond, I'm sorry, but you do NOT get the gun thing ("Editor's notes," 07/02/08). Bearing arms is a civil right not in order to shoot squirrels or tin cans, but people, when it has reasonably been shown to be necessary.

Unfortunately, far too many of us no longer understand the inevitability of conflict in human affairs.

CONTINUES ON PAGE 7 »

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CLEAN ENERGY

CONT>>

build a dam in a national park additionally mandated that San Francisco use the electricity from the dam to establish a public power system. The city has been in violation of the Raker Act for some 90 years now. As we've reported in numerous stories going back to 1969, the city built the dam in Yosemite and managed to construct a world-class municipal water system — but PG&E, through bribery, corruption, and political influence, hijacked the dam's electric power. Although San Francisco is the only city in the nation with a federal public-power mandate and one of the few that owns and operates a major public hydroelectric project, residents and businesses are still stuck with PG&E's soaring rates and lousy service.

And PG&E — which uses fossil fuels for much of its power and operates a nuclear plant — won't make even the state's mild mandate of 20 percent renewable energy by 2010.

Public power cities all over California have lower rates and better service. The Sacramento Municipal Utility District, one of the largest public power systems in the state, is a national leader on renewable energy and conservation efforts. And public power makes tremendous economic sense: a municipal utility would bring tens, maybe hundreds of millions of dollars per year into the city's coffers. That money could be invested in solar, wind, and tidal energy, and some could go to reduce the structural budget deficit that haunts City Hall every year.

PG&E is already nervous about the prospect of a renewable energy and public power measure passing this fall, and has cranked up a campaign of lies and misinformation. The news media are already starting to pick up the pro-PG&E stance — the *San Francisco Business Times* is running a "poll" on public power that leads off with the tired old claim that "San Francisco can't make the buses run on time. But it can find power to keep the lights on?" (A bit of reality here: urban bus systems are tough to run because they lose money. Public power systems *make* money. The lights stay on in Sacramento, Palo Alto, Los Angeles, Alameda, Santa Clara, and a lot of other cities — and the people who live there pay less, get more reliable service, and are more likely to see reductions in greenhouse gas emissions.)

Six votes are needed to put the Clean Energy Act on the ballot. Any supervisor who doesn't support it will forever be known as someone who puts the interests of PG&E ahead of the needs of San Francisco, the nation, and the planet. **SFBG**

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EDITOR'S NOTES

CONT>>

You could see that up at the lake, where rows of empty houseboats sat at the dock. Part of it was the incessant media coverage of the fires (in fact, Shasta was fine). But the biggest factor was the price of gas. At \$4.50 a gallon, people don't drive as much.

This is good.

For the first time in many, many years, people are talking about fuel efficiency again. I'm obsessed with it: change the oil, keep the car tuned and the tires inflated, and our utterly uncool Saturn wagon, with two-wheel drive and a small, weak four-cylinder engine, gets almost 40 mpg on the highway. We burned maybe 12 gallons round trip, which cost a little more than \$50. Twice what it cost a few years ago, but not a deal-breaker. All of a sudden, the SUVs are grounded, and we've got the trick ride.

And I started to think: imagine what would have happened if courageous politicians in California had put a \$2-a-gallon tax on gas five years ago. The SUVs and Hummers would be long gone. Public transit would be booming. And with 1.5 billion gallons of gas sold per year in the state, there would be \$3 billion more each year in new revenue. Enough to fund huge improvements in urban transportation systems. The high-speed rail line to Los Angeles would be well underway. Traffic (and pollution, and global warming) would have dropped dramatically.

Yeah, the price of gas hits hard on working-class people who have to drive. I get that. It's not the world's most progressive tax. But the price has gone up anyway (as we all knew it would eventually) — and now all of that money is going into private oil company profits instead of going into public benefits. Something to think about. **SFBG**

LETTERS

CONT>>

Naturally, it is noble to ameliorate conflict. However, there are times when that is impossible, just as it is sometimes and unfortunately impossible to ameliorate disaster or disease.

We live in a diverse society. The nature of humanity is such that there will always be people who are singled out and persecuted by others over what color they are, what language they speak, what they have the temerity to say or believe, or whom they choose to be with. In a republic such as ours based upon the rights of the individual, those

people have a right to life just like anyone else. Thus we have a choice: to use the state's police power as a panopticon to prevent all murder or persecution, or give those people, as well as everyone else, the right of self-defense. The most effective tool for self-defense in a modern urban culture is a handgun.

Mike Ege

North Beach

REJECT THE LIBRARY FEE HIKES

Harsh fees, including \$115 for certain lost or damaged books, have been installed at San Francisco Public Library without authorization. And on Tuesday, July 15, the Board of Supervisors votes on legislation authorizing the fees retroactively.

It's part of automating and dumbing down the library.

We are asking San Francisco residents to oppose these fees by contacting the Supervisors and urging them to vote a resounding NO.

A good address for e-mail is Board.of.Supervisors@sfgov.org.

The fees include \$115 for a lost/damaged book obtained from another library system using the automated LINK+ system; \$20 to scan a photograph (\$15 if previously scanned); and many new charges related to use of community meeting rooms, including \$30 an hour for a PowerPoint presentation and \$30 to use a microphone.

While the library administration has said the library will try to obtain a better deal for patrons, there is no guarantee that the patrons will know to ask and no guarantee that the owning library will agree.

The library's longtime policy for its own lost books is to allow replacement, or payment of replacement cost plus a \$5 processing fee. Policy for books lost from other library systems has been to follow the owning library's policy — typically similar to SFPL's.

Let's reject this legislation and more closely keep the library's motto of "free and equal access."

Peter Warfield

*Executive Director,
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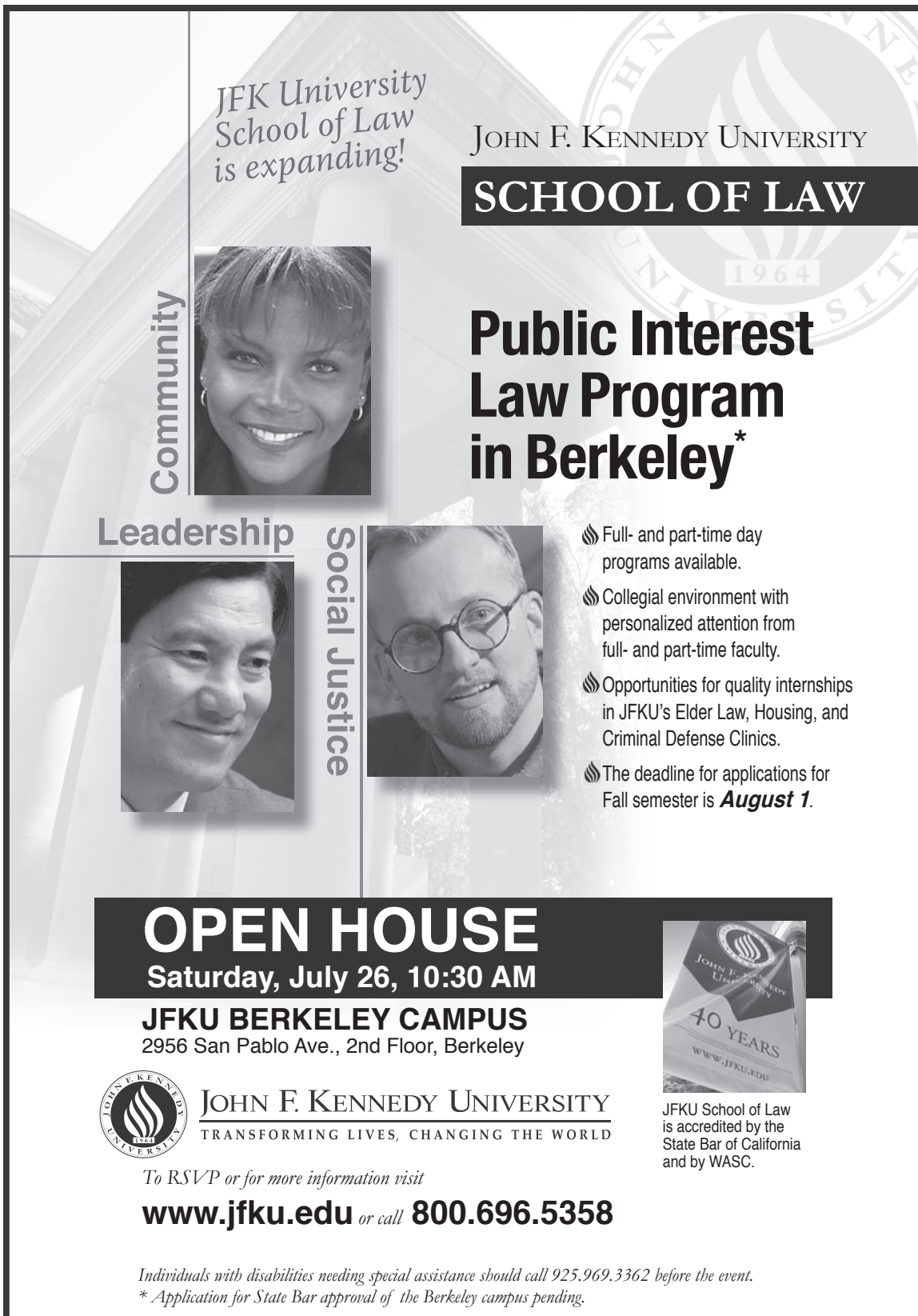
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Our daily Hotlist, video picks, Movie Guide, restaurant reviews, complete music listings, and weekly picks

IN THE BLOGS

Politics HRC boycott, YouTube vs. Viacom, the great crack-dealer escape
Noise Fast Computers, Yaz, Alejandro Escoveda, Gas
Pixel Vision Semiconscious Consumerism, Commie Girl, Richard T. Walker
Guardian's SF Fillmore Jazzfest pics, our favorite trivia nights, sports lowdown



Rodel Rodis was arrested, handcuffed, and hauled to the police station based on the mistaken belief that his \$100 bill was counterfeit. | GUARDIAN PHOTO BY BEN HOPFER

Real money, false arrest

Why is the City Attorney's Office aggressively trying to overturn a good police accountability ruling?

By G.W. Schulz
> gwschulz@sfbg.com

The false arrest of an elected official in San Francisco for using a \$100 bill that police wrongly thought was counterfeit has evolved into a potentially precedent-setting legal struggle over police accountability.

The San Francisco City Attorney's Office is seeking to appeal the case all the way to the conservative-dominated US Supreme Court, an expensive fight that could overturn what would seem a welcome ruling in liberal San Francisco. The Ninth Circuit Court of Appeals last August

affirmed in the case that citizens have the right to sue police officers after being unreasonably arrested for a crime they didn't commit.

After a federal district judge refused to grant qualified immunity to the officers and throw out the lawsuit, City Attorney Dennis

CONTINUES ON PAGE 12 >>

ALERTS

By Deborah Giattina
> alerts@sfbg.com

WEDNESDAY, JULY 9

Oh, please, Canada

Thanks to Canada's offer of refuge to draft dodgers during the Vietnam War, a lot of my friends grew up with happy, healthy moms and dads. Recently that nation's House of Commons voted to extend that same protection to enlisted resisters. But the Conservative ruling government wants to overturn the vote, which would mean that conscientious objectors would be deported to the United States, where they would face military trial. Send a message to our northern neighbor that we support their antiwar tradition at an afternoon vigil organized by Courage to Resist.

Noon, free
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THURSDAY, JULY 10

Recession survival

Having trouble paying bills on time? Strapped by the cost of gas? Get some tips on how to stay afloat during the recession from expert economists Peter Gosselin, national economics correspondent for the *Los Angeles Times* and Brad G. Stroh, cofounder of Freedom Financial Network.

6 p.m., \$20 (\$12 for members)
Commonwealth Club of California
595 Market, second floor, SF
www.commonwealthclub.org

Miller's crossing

Lauded for its vivid portrayal of growing up in the Jim Crow South, Adam David Miller's memoir *Ticket to Exile* (Heyday, 2007) transcends its time and place to become a statement about what separates one group from another. Meet the man who lived through it all at a reading and discussion.

7 p.m., free
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SATURDAY, JULY 12

Seeds of change

Due to rations during WWII, the government encouraged Americans to supplement their diet by growing food in their backyards. Cities created public gardens, and San Francisco flourished with as many as 250 bountiful plots, CONTINUES ON PAGE 13 >>

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July 10 – July 26 @ Exit Theatre, 156 Eddy near Mason

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BARDOT A GO GO: OOH LA LA! C'EST SEXY!

It was in 1968 that a 34-year-old Brigitte Bardot donned a mini-dress and leather thigh boots and reinvented herself as the Sex Goddess du Jour for the final time. Celebrate the 40th anniversary of this milestone moment in the sexual revolution by watching the entire 60 minute TV show in its original uncut French language presentation. Afterwards dance to the Pop Art immersive experience that is Bardot A Go Go: 60s, psych, soul, and the greatest French Pop hits of the Rock and Roll Era! 9pm.

July 11 @ Rickshaw Stop, 155 Fell at Van Ness

bardotagogo.com

MIDNIGHT MASS 2008: BARBARELLA

Jane Fonda got her first workout -- sans spacesuit! -- during the opening credits of this campy, widescreen space opera about a sexy, 41st-century adventuress. Be there for the world premiere of the brand new, fully outrageous original stage-show production "Bear-ber-ella" starring Peaches Christ, Lady Bear as Bearberella, and more!

July 12 @ Landmark's Bridge Theatre, 3010 Geary at Blake

peacheschrist.com

INTERNATIONAL MUSEUM OF WOMEN SPEAKER SERIES: MALALAI JOYA

Malalai Joya, the youngest elected member of Afghanistan's national parliament and past elected delegate for Afghanistan's historic constitutional assembly, is the featured speaker in I.M.O.W.'s "Extraordinary Voices, Extraordinary Change" Speaker Series program. 5pm reception, 6pm program.

July 16 @ Omni San Francisco Hotel, 500 California at Montgomery

imow.org

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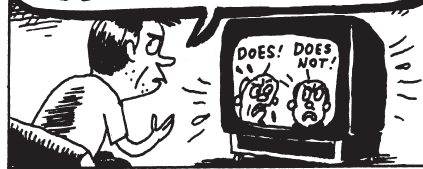
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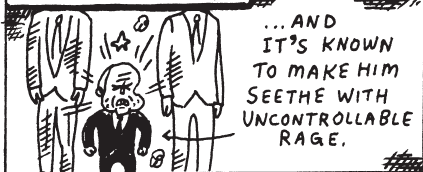
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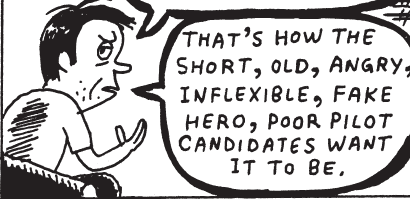
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IT'S EASY TO SEE HOW THE PUBLIC DEBATE IS DIVERTED FROM THE REAL ISSUES.



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Arrest

Herrera's office insisted on repeated appeals argued by deputy city attorney Scott Wiener, rather than settling for a few thousand dollars and accepting that the cops simply screwed up.

"There are some people who would say 'Why don't you just pay a little money to settle it?'" Wiener told the *Guardian*. "But we have to take a broader institutional perspective, because if you start settling cases that don't have merit, you're going to wind up with a lot more cases like that than you would have otherwise."

At the center of the story is attorney Rodel Rodis, a Filipino activist and elected trustee of City College of San Francisco, who was arrested in the spring of 2003 and dragged to a police station for supposedly trying to buy a handful of items from a Walgreens with a counterfeit \$100 bill. The bill turned out to be real.

But by the time the officers came to that conclusion, Rodis had suffered what he regarded as the terrible embarrassment of being shoved into a squad car with his hands behind his back in front of neighbors and constituents. It also occurred just around the corner from his longtime law practice and the main campus of City College, where he's been an elected trustee since 1991.

Rodis promptly filed a \$250,000 claim against the city, former Police Chief Alex Fagan Sr., and two officers at the scene alleging false arrest, excessive force, and the negligent infliction of emotional stress, among other things. He later offered to settle the suit for \$15,000, but the City Attorney's Office refused to accept the deal.

Five years and innumerable legal bills later, the case just keeps getting worse for the city — even before it lands in front of a jury to determine if indeed the police should compensate Rodis.

"Part of my mind was saying ... I'm not going to argue. I'm not going to resist," Rodis said of the arrest. "I put my hands behind my back but I'm thinking 'This has got to be a mistake. Somebody here has to have some sense.'"

Rodis was suffering from minor allergy symptoms on Feb. 17, 2003, when he headed to a Walgreens on Ocean Avenue he'd been going to for 20 years. It was located near his Ingleside home and a law office he's had in the neighborhood since 1992.

He picked up some cough syrup, Claritin, toothpaste, and a few other things. The total came to \$42 and change, so he tried to pay with a \$100 bill.

"I just happened to have it in my wallet," Rodis said.

The drugstore clerk used a counterfeit detection pen to be sure the bill was legit. It was, according to the marking, but the bill was printed in the 1980s before watermarks and magnetic strips were used to help stop counterfeiting.



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--from "Not So Proud of Pride This Year" by new celebrity guest blogger Pollo Del Mar, in the *Guardian's* Promosexual blog

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The young clerk was unfamiliar with the bill's design and called a manager to be sure. He, too, used a counterfeit pen to confirm that it was real. But the manager told Rodis he was still going to call the police, fearing it was fake. That's when things turned surreal. Two officers showed up and almost immediately placed Rodis in handcuffs before trying to ascertain if he'd actually attempted to defraud Walgreens.

"They made no effort to determine what the situation was ... they just assumed," Rodis said. "When she said 'Put your hands behind your back,' I thought I was in some *Twilight Zone* moment."

A third ranking officer on the scene, Sgt. Jeff Barry, had known Rodis for years as a local lawyer and City College trustee. Their sons were classmates. But Barry allegedly failed to step in and question whether Rodis was likely to be a fraud artist.

Another officer, Michelle Liddicoet, told Rodis she knew who he was and that he "should be ashamed of himself," according to the suit.

Feeling humiliated as other Filipinos he knew looked on, Rodis was put into the back of a patrol car and taken to Taraval Station, where he was handcuffed to a bench. There he waited another 30 minutes or so until the police officers were able to reach the Secret Service, which investigates currency for the US Treasury Department. A federal agent confirmed that the bill was likely genuine. The whole ordeal lasted about a couple of hours and Rodis was driven back to the drug store.

"This wasn't a situation where Mr. Rodis was held in jail overnight or for a week or had to post some large amount in bail," Wiener said.

Fagan sent out a department memo shortly afterward stating that suspects have to know the currency they're using is counterfeit before being arrested, and in any event, if they insist it's real, the officer

can book the bill as evidence for later examination and give them a receipt without arresting anyone.

But by then the damage was done and the hasty reaction of police would lie at the heart of the case that Rodis subsequently filed.

Rodis is an unlikely champion of police accountability. Known for his cantankerous personality, he all but accused a local veterans affairs commissioner last month in his regular column for the *Philippine News* of supporting a band of communist guerillas in the Philippines known as the New People's Army, a charge the man angrily denied.

He bitterly responded with a string of e-mails last year when the *Guardian* reported he was several months late in sending legally required campaign disclosure forms from his 2004 reelection to the Ethics Commission (see "At the crossroads," 07/17/07).

But the city's police academy also has invited Rodis to lecture recruits about San Francisco's Filipino community as part of the department's sensitivity training. A week after the incident involving Rodis, an elderly Filipino man who sold the *San Francisco Chronicle* downtown was savagely beaten and robbed of \$400. He never found a police officer while walking to his Tenderloin home, where he died. The two incidents, one following on the heels of the other, enraged the city's Filipino population of 36,000, and Rodis believes it proves the police department continues to have trouble with discrimination.

"The fact that it happened to me meant that I was in a position to do something about it," Rodis said of his dust-up. "For many [Filipino immigrants] ... they wouldn't have had the resources or the knowledge of the procedures to fight back. Even up to now, five years later, I still bump into people who appreciate the fact that I filed the action."

The case was assigned to Wiener, who is coincidentally the elected

chair of the San Francisco Democratic County Central Committee and a longtime party activist in a city that's famously wary of any perceived threat to civil liberties.

In his capacity as a lawyer for the city, though, Wiener tried to have Rodis' suit tossed using a common courtroom maneuver known as summary judgment. Civil defendants request them from a court by arguing that a claim is so lacking in merit that they shouldn't have to endure a costly, time-consuming jury trial.

He also made the standard claim that city employees — in this case police officers — are shielded by what's known as qualified immunity, a legal argument designed to allow them room to make honest mistakes without facing an endless barrage of expensive litigation.

In March 2005, federal district judge Maxine Chesney granted the request in part, throwing out Rodis' claim of liability against the city and county. But she allowed the part of the suit involving the two officers to move forward, arguing the arrest was illegal because they didn't have probable cause that Rodis intended to defraud the store.

So Herrera's office turned to the Ninth Circuit Court of Appeals, and in a move that surprised Wiener, the panel ruled 2-1 that public employees are entitled to qualified immunity, but not when they fail to act on their considerable law enforcement powers in a reasonable way and take into account all factors present at the scene.

To put it bluntly, cops sometimes make an error in judgment but they still have to use their brains for establishing probable cause. The panel also argued that even if the bill was counterfeit, Rodis did nothing wrong if he wasn't aware of it.

"Even without knowledge of Rodis' identity and local ties," the majority wrote, "based on the

totality of the other relevant facts, no reasonable or prudent officer could have concluded that Rodis intentionally and knowingly used a counterfeit bill."

Now Herrera had on his hands published legal precedent that his staff believed imposed a new requirement on police officers to not only conclude that perpetrators passed counterfeit currency but also that they intended to defraud their victims. The decision, city officials claim in their pleading to the Supreme Court, could hamstring local and federal law enforcement investigating counterfeit currency and some other types of fraud.

"They said it was clearly established that probable cause is a fluid concept," Wiener said of the ruling. "Well, that's a meaningless statement. Of course probable cause is a fluid concept. But the point of qualified immunity is that officers are entitled to rely on the current state of law about what the requirements are and shouldn't have to predict what a judge is going to do down the road."

Lawrence Fasano, a lawyer for Rodis, counters that Fagan's memo to the department reinforced the court's opinion. Considering that the police and people in the neighborhood had known Rodis for years, the officers on the scene should have concluded that it was out-of-character for him to pass a counterfeit bill.

"All the evidence that was looked at by the police officers at the time indicated that he did not intend to pass counterfeit currency, including the fact that he had other \$100 bills in his pocket that were genuine," Fasano said.

Fasano argued, too, that case law in California made clear the issue of intent cannot just be set aside by police.

Other cities and counties in California so fear the case's impact that two interest groups representing them, the League of California

"When she said, 'Put your hands behind your back,' I thought I was in some *Twilight Zone* moment."

Rodel Rodis

Cities and the California State Association of Counties, filed a joint friend-of-the-court brief after the Ninth Circuit's ruling, arguing that digital counterfeiting was a "threat to the nation's fiscal health" that could grow in the future, and if allowed to stand, "the panel majority's decision would eviscerate the doctrine of qualified immunity to the detriment of the public."

Wiener filed the Supreme Court petition in May after a larger panel of Ninth Circuit judges rejected a request for rehearing earlier this year. While the Supreme Court accepts only a fraction of the thousands of cases it receives annually, Wiener believes there's a chance it will be accepted because of another such case it's examining from the Tenth Circuit. The city won't know for sure until the fall.

He adds that it's extraordinarily dangerous for police to be forced to consider a citizen's status as an elected official before concluding that probable cause exists for an arrest. The City Attorney's Office won't disclose how much has been spent on the case until it's resolved, but Rodis estimates he's spent more than \$50,000.

The US dollar may be losing value internationally, but a \$100 bill from the 1980s could cost San Francisco big bucks. **SFBG**

Alerts CONT>>

including one at the Civic Center. In reference to those days and to raise awareness about food shortages caused by global warming, Mayor Gavin Newsom leads a group of slow food advocates, including restaurateur Alice Waters, in planting a Slow Food Nation Victory Garden on City Hall's front lawn. Watch them and 150 volunteers sow their first seeds at this — literally — groundbreaking event.

10 a.m.
Civic Center Plaza
Polk and Grove, SF
www.slowfoodnation.org

Barefoot and Pink
At its first gala event, Code Pink verges from its monochromatic scheme to inaugurate the Code Pink and Black Ball. Wear formal attire above the ankles, lose the shoes, and

dance the night away. The fundraiser includes an art auction and food.
6 p.m.—midnight, \$20 donations accepted
Redwood Gardens
2951 Derby, Berk.
(510) 524-2776

SUNDAY, JULY 13

China's future
Much the way California's mountain fires allow natural life to regenerate, natural disasters could lead to new rule in China. The recent earthquake exposed the current regime's lack of regard for its citizens. Come to a workshop lead by *News* and *Letters* columnist Htun Lin to discuss how the disasters could galvanize the people of China toward positive change.
6:30 p.m., free
Niebyl-Proctor Marxist Library
6501 Telegraph, Oakl.
(510) 658-1448

Scraping by
Sometimes people in our city's biking community can be a bit too annoyingly cliquish around what kind of bike they ride — whether it be mountain, road, fixie, or BMX. Enter Scraper Bikes, a group of Oakland youth who started their own thing by blinging scrappy old bikes into colorful, pin-wheel creations. This week crews meet to parade around Lake Merritt and promote nonviolence. They want you to join them, no matter what you ride.
2 p.m., free
Lake Merritt, Lakeside Park Playground
468 Perkins, Oakl.
www.Bikes4life.com

TUESDAY, JULY 15

When they were Reds
With its constant flow of high-tech strollers on Cortland Avenue, the Bernal Heights neighborhood might seem like Upperville, but it holds a radical past of labor activism. Learn more about the history of the hill from Bernal Heights

Preservation members Molly Martin and Terry Milne, and folklorist Archie Green, at this LaborFest event. Camper Van Beethoven's violinist Jonathan Segel joins old-timey musicians Bill Foss and Martha Hawthorne to lead you in a sing-along of tunes from *The Little Red Songbook*, which Green edited.
6:30 p.m., free
Red Hill Books
401 Cortland, SF
(415) 648-5331, www.dogearredbooks.com

Spare some change
Barbara Ehrenreich, author of the bestseller *Nickel and Dimed: On (Not) Getting By in America* (Holt Paperbacks, 2002), talks about how Barack Obama can bring about the changes to create a better quality of life for working-class Americans.
7:30 p.m., \$10 (\$13 at the door)
First Congregational Church of Oakland
2501 Harrison, Oakl.
(510) 848-6767, ext. 609, www.kpfa.org **SFBG**



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The light brown apple moth (left) is considered a crop-threatening invasive pest by state and federal officials, who are trying to disrupt its creation of new larvae (right). | PHOTO COURTESY OF CDFA

Sterile plans

State decides to fight moths with moths
after spraying program criticized

By Sarah Phelan
> sarah@sfbg.com

When state and federal agencies announced June 19 that they are going to release millions of sterile moths into California cities to combat the crop-threatening light brown apple moth (LBAM), they insisted that their alternative pheromone spray program was safe and would continue to be applied in rural areas.

"Aerial applications will continue to be an important tool, especially in densely forested areas," says the statement on the California Department of Food and Agriculture's Web site. "Our health officials did not find a link between the spraying and reported illnesses."

CDFA's strategic shift also fueled fears that the state is simply exchanging one ineffective tool for another in an effort to appear to be doing something to combat the moth.

"The first one, the public didn't like," said University of California, Davis entomology professor James Carey. "The second is a complete waste of money. They can't eradicate these things, but [it] lets CDFA throw more public money down the rat hole."

As the *Guardian* has reported (see "Godzilla versus Mothra," 01/02/08), Carey believes that the moth, which has been found in a dozen California counties, probably arrived decades ago, not several years ago as state officials maintain.

CDFA spokesperson Steve Lyle acknowledges that some scientists say the LBAM has been here for as long as 50 years, but he's seen no proof of that assertion, noting that CDFA trapping data found no moths in 2005, but plenty in 2007. "We've

asked them to provide data, but they've yet to release anything," Lyle told the *Guardian*.

Carey believes CDFA's 2005 trapping program was inadequately concentrated: "There is no way that CDFA can make any statements on the absence of LBAM in the state based on their 2005 trapping program.... Thus the extent of spread still has to be reconciled with known rates of spread of insects. This is a long-term infestation that has been around for many decades."

Lyle admits that sterile insect technology is an unproven LBAM eradication method. "But we've used it successfully in the Central Valley to keep the pink bollworm moth, which is a pest of cotton, at bay, and we've successfully moved from malathion to sterile insect technology to treat the medfly," Lyle said.

State officials claim that they switched tools because a pilot study (cofunded by the US Department of Agriculture) in rearing a viable colony of moths at the Agricultural Research Services labs in Albany yielded promising results much earlier than anticipated.

"Because of this success," wrote CDFA Secretary A.G.Kawamura in a June 13 memo to Gov. Arnold Schwarzenegger's Cabinet Secretary Dan Dunmoyer, "CDFA anticipates that we will be able to move up a delivery date for sterile moths to two years, a timeline that would allow us to utilize it in the central coast region program."

Noting that a single-engine Cessna flies over the Los Angeles Basin each day releasing millions of sterile medflies, Lyle predicts that the state's sterile moth release

program "will be no more distinctive than that," and that the irradiated moths will be "no more radioactive than people's teeth after a dental X-ray."

"The moths receive a minute amount of radiation that stunts the growth of their reproductive organs," Lyle explained.

USDA's Larry Hawkins told the *Guardian* that sterile males and females will be released. "The females won't be able to lay fertile eggs, but they might be putting out pheromones that draw wild males," Hawkins says, noting that the USDA may need to allocate more money to the program in addition to the funding now in place: \$15 million in 2007 and \$74.5 million in 2008.

The consequences of California having LBAM already include being quarantined by Canada, Mexico and Chile, with China and South Korea considering similar moves, Hawkins says.

"LBAM typically attacks leaves, but that doesn't mean it never attacks fruit," said Hawkins, who believes California is posing a risk by leaving the moths untreated this summer, and that the nation needs to build public awareness (see "Chemicals and quarantines," 03/05/08) about invasive pests given accelerating climate change and global travel.

"The insect has not stopped breeding, and our trapping data shows the insect continues to spread and its numbers to go up," Hawkins warned.

But Carey predicts that "the moth problem," in terms of damage to plants, will turn out to be "pretty much nothing on the ground."

"Trade is about dealing with risk, through an agreement between a buyer and seller, that if seller doesn't find X number of moths because the buyer has been spraying, then the seller can ship the produce," Carey opined. "This is the future of pest control." **SFBG**

Bucking off Chuck

Death of 17-year-old pregnant farm worker incites campaign against Trader Joe's

By Amanda Witherell

> amanda@sfbg.com

It was a steamy 95 degrees inside the vineyard, just east of Stockton, where Maria Isabel Vasquez Jimenez was pruning a shadeless stretch of young vines. It was May 14, the third day of work for the 17-year-old immigrant from Oaxaca, Mexico. She'd been working more than nine hours, with just one water break, when she collapsed from heat exhaustion at 3:40 p.m.

An hour and a half later, when she finally arrived at an emergency room, her body temperature was 108.4 degrees. For two days her heart stopped and started, then ceased beating completely.

The California Division of Industrial Relations has opened an investigation of the death and her employer, Merced Farm Labor, whose operating permit had already been temporarily suspended by state officials based on past unpaid fines for unheeded heat safety violations, and a permanent revocation could be imminent.

The San Joaquin county coroner determined that heat was the fatal factor, and so Jimenez's family has filed a civil suit claiming wrongful death. The district attorney and attorney general have also opened investigations.

"We're hoping to send a signal to farmers that you don't just hire a labor contractor because it's the lowest bid," Robert Perez, the lead attorney on the case, told the *Guardian*. "We think farmers, when they hire a labor contractor, should check them out."

But activists connected to the case want to send the message even further, to stores like Trader Joe's that market products made with cheap or exploited agricultural labor.

Merced Farm Labor was subcontracted by West Coast Grape Farming, whose president, Fred Franzia, also owns Bronco Winery, makers of Charles Shaw wine — also known as Trader Joe's cheap and wildly popular "Two-Buck Chuck." Approximately 72 million bottles of the \$2 wine are sold each year, exclusively at Trader Joe's.

United Farm Workers, responding to Jimenez's death, have asked supporters to fire off letters to Trader Joe's requesting the company "implement a corporate policy to ensure that your suppliers are not violating the

law by failing to provide basic protections such as cold water, shade, and clean bathrooms."

So far reaction has been swift and significant. "We always get a big volume of response because our Listserv is very socially conscious," said Jocelyn Sherman, UFW's director of Internet communications. "But for this we've gotten an overwhelming volume of response. It's the situation. People need something to be done."

Sherman estimates as many as 15,000 e-mails have been sent from UFW supporters to Trader Joe's, whose spokesperson, Alison Mochizuki, told us the ire has been misplaced: "The unfortunate and tragic death of Maria Jimenez highlights issues and concerns facing all agricultural industries across America. Maria Jimenez was employed by an independent contractor working in an independent vineyard. The vineyard supplies many wineries, but was not supplying grapes for Charles Shaw. The company employing the young farm worker has no more of a relation to Trader Joe's than they do to any other wine retailer or restaurant."

However, UFW asserts that subcontracting is the historic artful dodge of many a vineyard, and a vendor like Trader Joe's, which serves a progressive community, ought to exert its clout on these issues.

"Lovingly nicknamed 'Two-Buck Chuck' by a member of the wine press, these California wines have become something of a phenomenon in the wine world, and in our stores," trumpets Trader Joe's Web site. "Contrary to many an urban legend, these super-value wines began as the result of an oversupply of wine and a great relationship with a valued supplier."

"You say you have a great relationship with this supplier," Sherman responded. "Use this great relationship to protect workers."

A spokesperson for Franzia told the *Guardian* that the company had no comment. Mochizuki said Trader Joe's — which has 62 stores in Northern California — is committed to protecting workers: "Our vendors have a strong record of providing safe and healthy work environments and we will continue to make certain that our vendors are meeting if not exceeding government standards throughout all aspects of their businesses." **SFBG**



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How Quickly they forget

Chain stores at the center of the Ed Jew scandal still lacking permits

By Sarah Phelan
> sarah@sfbg.com

When former Sup. Ed Jew resigned in January 2008, he did so amid allegations that he wasn't living in the Sunset District when he ran in the 2006 District 4 race, and that he had tried to extort thousands of dollars from the owners of Quickly, a bubble drink chain that has 13 franchises in San Francisco and thousands of stores worldwide.

Although Jew is headed to federal court Nov. 10 on charges of bribery, mail fraud, and extortion — including trying to extort \$80,000 from Quickly's owners for help obtaining city permits — Quickly still hasn't secured those trouble-triggering permits.

The Small Business Protection Act, which San Francisco voters passed in November 2006, requires chain stores with more than 11 franchises to apply for conditional use permits before opening new outlets, to allow small businesses the opportunity to voice concerns they may have about chain store competition.

"But Quickly thinks they can flout the law," Sup. Jake McGoldrick claimed June 17, when he called for a Land Use Committee hearing into why a

"Why is Quickly allowed to be here in violation of statutes? How are they doing it? They are clearly a chain store that gets supplied by and delivered to by a main store, and more of them have opened up since Ed [Jew] had this problem."

Stuart Hanlon

Quickly store at 331 Clement St. has been operating without a conditional use permit for a year.

City Planner Scott Sanchez told the *Guardian* that Quickly owners appealed a notice of violation that the Planning Department issued last summer. Sanchez said the 331 Clement store's argument was that it was not a Quickly, "even though the store had the Quickly name, its colors, its beverages, and was listed on its Web site." He noted that Quickly eventually withdrew its appeal and opted in March to file a conditional use application instead.

Sanchez also explained that, thanks to a grandfather provision

Badiner says it will cost Quickly \$1,000 to \$2,000 per store to come into compliance. After the Jew allegations hit, Badiner said his department continued to hold discussions with Quickly's business owners.

"I don't think we talked about Sup. Jew," Badiner said. "We were trying to be scrupulously fair. Some said we acted too slowly; some say we persecuted them. But we just tried to go through the process."

Jew's lawyer, Stuart Hanlon, accuses the Quickly stores "of having always been in violation."

"And they are still doing it," Hanlon told the *Guardian*. "They have one in [board president Aaron] Peskin's district that Peskin has done zero about. I don't know how they do it, but they seem to get by without getting the permits."

"What Ed did or didn't do is a subject of a court case. But why is Quickly allowed to be here in violation of statutes? How are they doing it?" Hanlon asked. "They are clearly a chain store that gets supplied by and delivered to by a main store,



in the Small Business Act, only four of the San Francisco stores listed on Quickly's Web site require such permits because the other nine opened before the act passed.

With hearings on those four stores scheduled in August, city zoning administrator Lawrence Badiner recalls that it was Jew, not the Planning Department, that first asked about the Quickly stores shortly after he was elected in November 2006.

"I said, 'It sounds as if they are in violation,'" Badiner recalled. "I'd never heard of Quickly. But when we looked into it, I said, 'Jesus, yes, it does seem to be a violation of the planning code.'"

"Jew then did with that what he did," Badiner added. "We had no clue that he was in contact with them and proposing to help them. But when a supervisor asks about something, we keep them informed. But we had no clue, until it hit the papers, that he was doing anything with money."

and more of them have opened up since Ed had this problem."

Peskin replied to Hanlon's comment by telling us that "Stuart Hanlon can go fuck himself. The guy shouldn't be using my name as he does, and if he and his client had any idea how law worked, Ed would not be in a deep pile of trouble. The Planning Department is fully aware of all the violations of Quicklys throughout San Francisco, including my district. The fact that the Planning Department is not doing their job with speed and alacrity has nothing to do with us lawmakers."

When we called the Quickly franchise, a woman gave us a non-working fax number for the 331 Clement store. When we asked to speak to the relevant Quickly owners, she told us, "Stores are individually owned, so we are not sure about that." **SFBG**

Man with a plan

By Diana Scott
 > news@sfbg.com

GREEN CITY Environmental groups have voiced cautious optimism about the California Air Resources Board's new draft plan for fulfilling the legislative mandate

of reducing greenhouse gas emissions by 30 percent from 1990 levels by 2020 and 80 percent by 2050. It relies primarily on greater conservation and efficiency, and a push for new technology.

But skeptics await the forthcoming details behind the plan's vague outlines and openly worry that the complex "cap and trade" system for selling the right to pollute, an approach favored by industry executives, could be counterproductive. Many experts say we need a more radical reevaluation of the current system, such as that proposed by California's S. David Freeman in his book, *Winning Our Energy Independence: An Energy Insider Shows How* (Gibbs Smith, 2007).

Freeman has advised presidents and governors on energy policy, run the Tennessee Valley Authority and major municipal utility districts, and recently activated a fleet of all-electric vehicles as head of the commission overseeing the Port of Los Angeles.

His book lays out a plan to phase out Big Coal, Big Oil, and nuclear (which he dubs "the Three Poisons") over 30 years while meeting the needs of our high-energy society by implementing renewable technologies that already exist: sun, wind, and renewably generated hydrogen, supplemented by small hydroelectric, geothermal, and certain biofuels.

"[I]t is entirely practical and feasible to get all our energy from renewable resources and to do so with today's technology," Freeman writes, contradicting energy industry spin that beginning the switch would take decades. Footnoted calculations and renewable resource maps show that renewables will cost the public less, with supply "over twice as large as what we may need," if used efficiently.

The transition he proposes could eliminate many of the physical, economic, and political risks of our current unsustainable oil addiction, but only if environmentally concerned Americans — which, he posits, are a majority — close ranks and demand a national renewable energy policy that started immediately.

Freeman's plan also relies heavily on conservation: it recommends federal government-mandated efficiency programs for utilities, auto companies,

manufacturers of energy-using equipment, and homebuilders to offset rising consumer demand. Increasing fuel mileage standards by 1 mpg per year for 24 years (to 48 mpg), for example, would push automakers to steadily improve their products.

His second step: retire aging, highly polluting coal and waste-generating nuclear plants, outlaw new ones, and phase in renewable power-generating alternatives using sun, wind, geothermal, biomass, and municipal waste (going from 9 percent renewable now to 60 percent in three decades, at five-year intervals). Forest, agricultural, and municipal waste are preferable to food-based ethanol.

Freeman encourages consumers to get vocal with manufacturers and demand flex-fuel and plug-in hybrid cars (with batteries you can recharge at home) and, ultimately, all-electric cars. Rechargeable types require less gasoline, freeing us from reliance on foreign oil, a militaristic foreign policy, and habitat destruction at home. An excess-profits tax can supply consumer and manufacturer incentives to speed production within a decade.

Because green cars mean more demand for electricity, Freeman looks beyond new thin-film solar rooftop panels, calling on the federal government to develop "Big Solar": desert installations capable of generating 500 MW of power (the largest US solar farm now generates 16). Such a facility could fuel the energy-intensive electrolysis process needed to free clean-burning hydrogen from water (to replace gasoline), which can then be piped and stored.

Sure, this kind of approach will be expensive. But it would be attainable when looked at against the high cost of oil wars and steadily rising gas prices; habitat and health benefits further tip the scales.

To supplement lulls in sun and wind, the "cleanest of the fossil fuels — natural gas plants — should be allowed to continue to generate power ... to assure reliability during hours when the renewables are not available," Freeman writes.

Freeman incites a people-power surge to usher in the big transition: "A favorite trick of the energy establishment is to say our problems are so big that we have to try everything, which means drilling where oil companies want to drill, strip mining coal, and building prohibitively costly, high-risk, toxic nuclear reactors.

Freeman said we need that same strong commitment to transition away from the Three Poisons, because "coal, oil, and nuclear cause the problems while renewables are the solution." **SFBG**

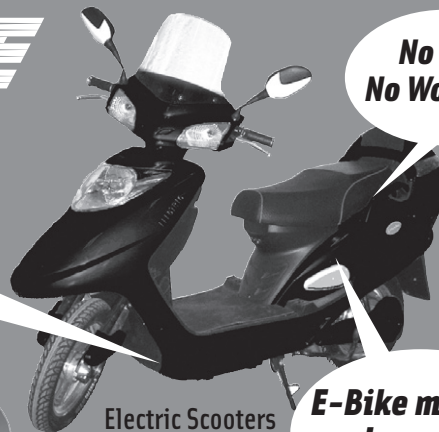
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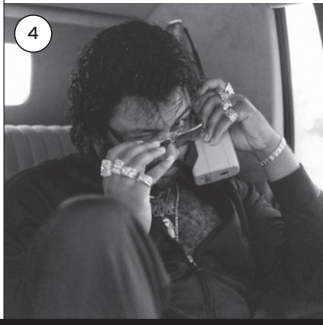
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JULY 9-15, 2008

TED WAGON

By Johnny Ray Huston
> johnny@sfbg.com

Ted Pushinsky is the veteran member of the Hamburger Eyes photo collective. Decades ago, the story goes, he learned how to take pictures while working with a European traveling circus, thanks to his mentor, Israelis “Izis” Bidermanas. Pushinsky’s energizing looks at dancing in the streets — showcased by ODC a few years back — reveal only one portion of his vision. “The Low Road: Black and White Photographs Taken While Traveling Outside the United States” presents a different set of glimpses. One image of pizza-munching tourists marching past a begging woman already has a permanent spot in my mind’s eye.

Through August 7
Reception Thurs/10, 5–9 p.m.
Photo Epicenter
26 Lilac St., SF
(415) 550-0701

WEDNESDAY JULY 9

EVENT/PERFORMANCE

The Crucible’s Eighth Annual Fire Arts Festival

“And the Lord sent thunder and hail, and fire ran along upon the ground.” So says Exodus 9:23 of the seventh plague God unleashed on Egypt. With wildfires raging near enough to shroud the summer sun in smoke, our day of judgment may be close at hand. Hopefully scourges and Spare the Air days don’t apply to festivals. The interactive fire sculpture installations at the Crucible’s Fire Arts Festival — including a fire vortex, two lightning-charged Tesla towers, and pyro-pieces taller than streetlights — burn their candles (or propane jets) at both ends for four evening hours of illumination. Perhaps instead of God’s spite, these Promethean sacrifices will spare our forests and air from further flames. (Ian Ferguson)

8 p.m.–midnight, \$40–\$55
Fire Arts Arena
Kirkham and Fifth Sts., Oakl.
(510) 444-0919
www.thecrucible.org/
fireartsfestival

MUSIC

Trouble

’Tis the season for old-school doom metal bands with new singers to thunder through San Francisco: first Candlemass, and now Trouble. I’d wager that Trouble, famed for their spiritual lyrics (even naming their 1984 Escapi Music debut *Psalm 9*), probably won’t emulate the former’s graveyard-like stage set of sinister, luminous crosses. No worries, stoner-metal dudes and dudettes — even with a new singer (Kory Clarke, from New York City rock outfit Warrior Soul), this Chicago five-piece still churns out Sabbath-style heaviness with the same mournful snarl heard in decades-old tunes like “Bastards Will Pay.” (Cheryl Eddy)

With Mammatus and Asunder
8 p.m., \$18
Slim’s
333 11th St., SF
(415) 255-0333
www.slims-sf.com

THURSDAY JULY 10

FILM

We Are Traffic

An 1899 issue of *The Literary*

Digest surmised, “The ordinary horseless carriage is at present a luxury for the wealthy; and although its price will probably fall in the future, it will never, of course, come into as common use as the bicycle.” Oh, of course! Gotta hand it to those 19th-century transportation soothsayers — like the solar-powered prognosticators of the pre-SUV 1980s with their space-ship-y rechargeable cars, they were wrong, wrong, wrong. What would they think of today’s common and controversial monthly attempt to reclaim the roadways from the ubiquitous horseless carriage, a.k.a Critical Mass? Filmmaker Ted White documents the beginning years of the phenomenon in *We Are Traffic* (1999), just one film in a month-long series of bike-themed movies at the library in celebration of the Tour de France. (Kat Renz)

Noon, free
Koret Auditorium
San Francisco Public Library
100 Larkin, SF
(415) 557-4594
http://sfpl.lib.ca.us

MUSIC

Johnathan Rice

That Johnathan Rice can hold his own as an actor, no one

doubts: he played Roy Orbison in 2005’s *Walk the Line* and snuck a Winona Ryder cameo into one of his music videos. Knowing Rilo Kiley’s Jennie Lewis (he’s dating her) and producing his album with Bright Eye’s Mike Mogis suggests Rice’s rep reaches beyond Los Angeles. Show biz connections are one thing, but Rice is first and foremost a musician. Pale-faced and evasive, his long hair, like his sound, reminiscent of Neil Young, Rice plays in an emotive style, as if rock retired from the open range and now sulks in dive bars, broke and longing for the hard-riding freedom of earlier days. (Ferguson)

With Maria Taylor and Nik Freitas
9 p.m., \$14
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

FRIDAY JULY 11

MUSIC

The Roller

Texas, if you think about it, is a great place for metal. The people there like guns, whiskey, and things that are very big — perfect metal song subject

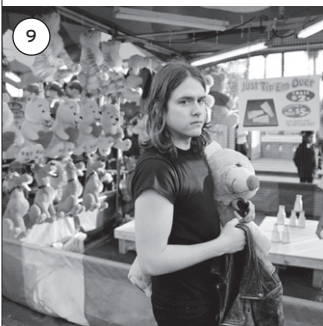
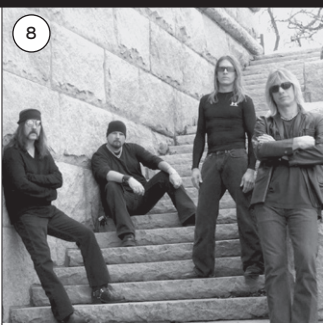
matter. Texas gave us Pantera, who were wont to remind you of their Texan heritage, and more recently the Sword, who are not. Now they give you the Roller, a sludgy, skuzzy desert-beast of a band. The Austin quartet veers between hypnotic, snail’s-pace doom and churning crescendos, bridging the two with singer Mike Morowitz’s hoarse harangues. When they appear tonight, sandwiched between Black Cobra’s frantic pummeling and Saviours more Sabbathian swing, expect a chainsaw-riff massacre. (Ben Richardson)

Annie’s Social Club
9 p.m., \$8
917 Folsom, SF
(415) 974-1585
www.anniesocialclub.com

FILM

Frozen Film Festival

Before moving to San Francisco, I imagined myself lounging all summer by a palm tree in the sand. ‘Cause, you know, the West Coast has the sunshine and the girls all get so tan! Unfortunately I chose the wrong city and soon found myself writing home for sweaters. I’m still angry, but other San Franciscans have made their peace with it: the Frozen Film Festival has



served as homage to the city’s midsummer arctic chill since 1999. The weekend features dozens of documentaries, full-length films, and shorts, most about super-depressing cold weather subjects like child runaways, civil war in the Ivory Coast, and Winnipeg, Manitoba. There’s even a night of live music. If you dance hard enough, it might feel like it’s 85 and sunny. **(Laura Mojonnier)**

Through Sun/13
Frozen Film Festival
See Web site for screening times, locations, and price
(415) 846-1375
www.frozenfilmfestival.com

MUSIC

Egyptian Lover

If Egyptian Lover’s beats sound old school ... well, they are. Greg Broussard entered the 1980s Los Angeles scene as a dancer and discovered the party appeals of DJing and rapping. He joined pioneer West Coast rap group Uncle Jamm’s Army in 1982 and produced tracks with the classic Roland-808 drum machine and samples popularized by Kraftwerk. With this early synthesis of rapid-fire rhymes and lively electro loops — as heard on trademark cut

“Egypt, Egypt” — Broussard helped paved the way for acts like Laser Sword, the Glitch Mob, and M.I.A. So it’s only appropriate that the dance-funk mistress herself paid homage by calling upon the Lover to open on her recent romp through the United States. **(Kevin Lee)**

With Newcleus, Who Cares, and Vin Sol
9 p.m., \$12
444 Jessie
(415) 625-8880
www.mezzaninesf.com

SATURDAY
JULY 12

FILM

Triple X Selects: The Best of Lezsplotation

Call them the daughters of Doris Wishman. A new generation of female filmmakers and film buffs are adding curves to bodacious 1960s and ’70s sexploitation cinema. Anna Biller’s *Viva*, opening at the Red Vic this week, charts one woman’s swing through the sexual revolution, unleashing some uniquely zany laughter (courtesy of one mad hyena of a character) in the process. Like Biller, Michelle Johnson is out to add a loving

feminist twist to the colorful classics by sexploitation’s auteurs. But whereas Biller builds a bisexual bombshell from scratch, Johnson’s *Triple X Selects: the Best of Lezsplotation* is a lesbian metafilm — a naked chain-link labor of love in which a girl who loves girls combines all the vampire and nun films that stoked her erotic imagination as a child into one cinematic orgy. **(Huston)**

7 p.m., \$8
Yerba Buena Center for the Arts
Screening Room
701 Mission, SF
(415) 978-2787
www.ybca.org

EVENT

Lora Jo Foo

In my world, there are few things as soothing and, dare I say it — spiritually fulfilling — as the outdoors. Attorney, worker-rights advocate, and nature photographer Lora Jo Foo seems to have embraced the same conclusion in *Earth Passages: Journeys Through Childhood* (self-published,

2008). Twenty-eight short, autobiographical descriptions tell of growing up in the “Pings” (Chinatown’s projects) among a family of eight with a mother working 12-hour days in a garment sweatshop. Juxtaposing 53 color photographs of autumnal forests, warm deserts, misty falls and the like with the emotional vignettes is Foo’s powerfully personal argument for the healing effect of nature. Join the author for an introduction and signing. **(Renz)**

3:30 p.m., free
Eastwind Books
2066 University, Berk.
(510) 548-2350
www.asiabookcenter.com

MUSIC

Bay Area Girls Rock Camp Showcase

The first Girls Rock camp took place at Portland State University in August 2001. A documentary on the camp, simply titled *Girls Rock*, came out in March to rave reviews, including one by my daughter, who’s been making “bands” with her school

friends and cousins since she was about two, and has been singing freestyle rock jams à la: “I’m on the wall / And I can’t get off / I’m gonna take the fall / I’m goin’ to the mall!” While she can’t go to the Bay Area version of the camp until next year — you’ve got to be at least eight years old — she’ll definitely be throwing the devil horns and dancing her booty off at this showcase. **(Duncan Scott Davidson)**

3 p.m., \$10–\$15
Bottom of the Hill
1233 17th St., SF
(415) 626-4455
www.bottomofthehill.com

VISUAL ART

“Insider/Outsider”

“Insider/Outsider” might be one of this year’s best group shows. Its 16 artists range from veterans to new voices: David Yun’s 2007 video *A Taste of Home* is one of a few works in which he takes on the whiteness of suburban Detroit. John Yoyogi Fortes and Juan Carlos Quintana are known for creating ironically

(1) Photo by Ted Pushinsky from “The Low Road” (see “Ted Wagon”); (2) The Crucible’s Fire Arts Festival (see Wed/9); (3) still from We Are Traffic (see Thurs/10); (4) Egyptian Lover (see Fri/11); (5) still from Triple X Selects (see Sat/12); (6) Phillip Greenlief plays the Transbay Skronkathon (see Sun/13); (7) Frozen Film Festival poster (see Fri/11); (8) Trouble (see Wed/9); (9) Johnathan Rice (see Thurs/10); (10) Citay (see Tues/15); (11) “Gokyo Cairns” by Lora Jo Foo, from her book Earth Passages (see Sat/12); (12) Bay Area Girls Rock camper (see Sat/12); (13) the Roller (see Fri/11)

PHILLIP GREENLIEF PHOTO BY POLLY MOLLER; TROUBLE PHOTO BY NBTB MEDIA; JOHNATHAN RICE PHOTO BY BRIAN GELTNER; CITAY PHOTO BY GRETCHEN ROBINETTE; GIRLS ROCK PHOTO BY NICOLE WEINGART

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Discoverer Members (165+) and above are invited from 7–8 pm to an Opening Preview Reception where they will be the first to experience *ARIA*. RSVP to 415.321.1367.

Groundbreaker Members (\$300+) and above are welcome in our donor lounge 7–9 pm during the party. To join or upgrade, call 415.321.1320 today.

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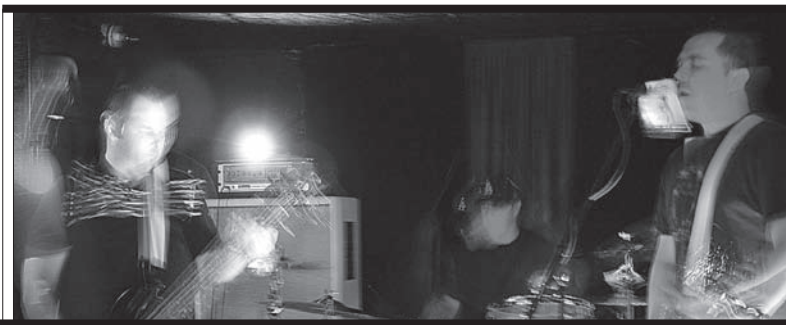
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A Black Light (see Mon/14)



PICKS CONT>>

colorful works on canvas. Ming Mur-Ray has most recently pointed her camera at tourists within developing China. Aditya Dhawan's current photo projects include a series devoted to taxi drivers, while Christina Mazza has used ballpoint to draw details of forsaken objects. Bijan Yashar has rendered the US map as a sick puppy, magnified the majesty of petrol company signs, and deployed video projection to further warp the worried expressions on George W. Bush's face. Take a look. **(Huston)**

Through July 29
Reception 7–10 p.m., free
Root Division
3175 17th St., SF
(415) 863-7668
www.rootdivision.org

SUNDAY JULY 13

EVENT/MUSIC

Umpteenth Annual Transbay Skronkathon and Community BBQ
Sometimes the Fourth of July serves as a forceful reminder that summer's almost half over, that soon the barbeque invitations will run dry, and that music festivals will become but a dream. But fear not! You can prolong your summery bliss at this year's Skronkathon, where 25 acts play for nine hours at Oakland's 21 Grand art space. The afternoon also features a barbecue. Proceeds go to the Transbay Creative Music Calendar, an expansive concert-listing newsletter and Web site that helps publicize weird, experimental shows like these. **(Mojonnier)**

12 p.m., pay what you can
21 Grand
416 25th St., Oakl.
(510) 444-7263
www.21grand.org
www.transbaycalendar.org

MONDAY JULY 14

MUSIC

A Black Light

San Francisco-based post-rock band a Black Light delivers a modern interpretation of that classic Hüsker Dü sound, with driving, melodic heaviness. Little Echoes' Shawn Biggs, engineer and

producer of Saros, Kelley Stoltz, and Bonfire Madigan acclaim, lays down the hooks on bass, while Adam Pfahler (Jawbreaker) provides dynamic percussion. Guitarist, singer, and songwriter Chris Darosa lends his melodic lyricism to the mix. Looking for a mind-bending, ear-blasting way to spend your Monday night? A Black Light is sure to please. **(Eliana Fiore)**

With Cervantes and Good City Lie Still
9 p.m., \$8
Bottom of the Hill
1233 17th St., SF
(415) 621-4455
www.bottomofthehill.com

TUESDAY JULY 15

MUSIC

Citay

San Francisco natives Citay couldn't be from anywhere but here. The band anchors its intricate compositions and lush harmonies with a keen sense of focus and knack for unironically gorgeous melodies, striking a tone that is both cosmic and grounded, epic and

serene. After taking a break following their extensive east-of-the-Mississippi spring tour in support of 2007's *Little Kingdom* (Dead Oceans), Citay is back with two new guitarists who make their debut as part of the live six-piece tonight. So come eat a slice of their mystic California pizza and support the Rough and Tumble Theater Co., which is raising money to put on Voltaire's *Candide* at the end of the summer. **(Mojonnier)**

With Tall Firs, Sleepy Sun, Corvette Summer, and DJ Andy Cacic
8 p.m., \$10–\$20 sliding scale
Café Du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.



LOCAL ARTIST Jen Merrill

TITLE *The Proportion of Perception*

THE STORY Inspired by scientific anatomical studies and human interactions, Merrill uses paper, paint, and her scalpel to create a three-dimensional world of eerie, sometimes humorous figures. They are at once clinical and viscerally powerful, betraying a battle between emotional restraint and an unruly body and conscience.

BIO Jen Merrill first took scalpel to paper at San Francisco Art Institute where she received her MFA in 2006. She continues to hone her paper-cutting skills in Oakland, where she lives and works.

SHOW "Demikhov's Hands of Glory." July 12 through August 10 (reception Sat/12, 7–9 p.m.). Wed., 4–7 p.m.; Sat., 1–4 p.m. Iceberger Gallery, 3150 18th St., # 109 (18th and Treat), SF. (415) 225-8932, www.iceberggallery.com

WEB SITE www.jenmerrill.com



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trash pop culture news, notes, and reviews



Retardead directors Rick Popko (left) and Dan West (right) — as zombie-slaying Deputies Rick and Dan — know well the taste of stage blood.

The gruesome twosome

HORROR SEQUEL If you know *Monsturd*, you love *Monsturd*. If you don't know the 2003 horror comedy by San Francisco filmmakers Rick Popko and Dan West, imagine a tiny town menaced by a mad scientist-created shit monster, with clueless cops, a no-nonsense FBI agent, and a climax that unfolds around a chili cook-off.

Doesn't appeal? Don't read on. But fans of homespun exploito-stravaganzas will want to know that Popko and West have finally finished *Monsturd*'s sequel (the making of which I chronicled in "Blood Brothers," [05/30/06]). It's called *Retardead*, and it returns to that same tiny town soon after the events of *Monsturd*. This time, the stakes are both higher (zombies!) and lower (zombies spawned from special education students!), and there's way more of everything: gore, off-color jokes, cursing, and totally random moments, like an LSD freak-out scene, an exploding helicopter, second-unit footage contributed by horror fans across the country, a saucy appearance by burlesque troupe the Living Dead Girls, and a cameo by Jello Biafra.

Popko and West, who reprise their *Monsturd* roles as goofy deputies, realize they've created

something rather crazy — and with all the technical problems they encountered in *Retardead*'s post-production (from editing on outdated software to the disasters they overcame while working on the film's first batch of DVDs), are now a little crazy themselves.

"The movie's cursed — I think it's karma because of the title," Popko theorized. "The karma gods are like, we're gonna let you have this movie, but it's gonna cost you in terms of pain and suffering all the way through till the very end. *Monsturd* took us two years, and we thought that was forever. And here we are five years after starting *Retardead*, and we're finally seeing the end of the tunnel."

Though the movie is completed, "we're still kind of shell-shocked," West said. "We still have the premiere to go through, and we don't trust this thing. If it can fuck with us, it will fuck with us. It's like the Frankenstein monster that has its own life, and we're its bitch."

For better or worse, the monster is at last ready to terrorize audiences. West is excited: "The movie's good. I love the movie. It's weird, it's 10 times better than *Monsturd* — cinematically, it's much better. The special effects

are just insane. We love the weird factor of this one. We were able to get our sense of humor and get a lot of non sequiturs in there. We love that stuff."

"I love how different it is," Popko agreed. "Dan and I are big fans of the horror genre, and the comedy genre, and there are a million friggin' zombie movies out there. We didn't want to fall into that trap of just being another zombie flick. So the thing I'm most proud of with *Retardead* is that this is gonna be a different experience. Yes, it is a zombie movie, but it's like no other zombie movie that has ever been made before."

After the premiere — at which they'll pass out barf bags in homage to their idol, Herchell Gordon Lewis, who did the same for 1963's *Blood Feast* — the duo hopes to self-distribute their film over the Internet. They are also already planning a third collaboration, "a movie about making a sequel," West revealed, which will likely include pirates, Satanists, space vampires, "a werewolf thing," and more Biafra.

In the meantime, the pair hopes to greet a raucous crowd this weekend at the Victoria Theatre. "Ideally we'd like to see audiences going wild and crazy at a few of these key scenes that we've got in there that will hopefully surprise and shock people," Popko said.

"Specifically, that vomit scene," West chimed in, and the codirectors chuckled with delighted pride. (Cheryl Eddy)

RETARDEAD

Fri/11–Sat/12, 7 and 9:30 p.m.
Sun/13, 5:30 and 7:30 p.m., \$10
Victoria Theatre
2961 16th St., SF
(415) 863-7576
www.victoriatheatre.org,
www.4321films.com

THE MIX

- (1) Rocking the illegal Mission District fireworks (the only ones visible from foggy Bernal Hill)
- (2) Outdoor metal mayhem with Exodus, Hirax, and other Tidal Wave bands, McLaren Park
- (3) Barbecue and beats at Mochipet's Fourth of July Party, Golden Gate Park
- (4) Kim Nalley scatting, Fillmore Jazz Festival
- (5) Rafael Nadal deservedly wins "Greatest Match Ever," Wimbledon

music

Throw some more Mochipet on the barbie: laptop fop David Wang, left, hosted a fun Fourth bash in Golden Gate Park. We got enough fried food in us to prep us for this week's blind-folded fun: Ratatat, top center; Quitzow, bottom center; and Kode 9, right. Masked playdates for everyone!

MOCHIPET PHOTO BY KIMBERLY CHUN; QUITZOW PHOTO BY AMY MCNULTY; RATATAT PHOTO BY JAMES KENDI



BATTLE OF THE FESTS: MISSION CREEK VS. DIAMOND DAYS?

No need to create a faux feud: fests that clash by night and warehouse shows are no problem. In response to learning that Diamond Days — *Heeb* magazine's hoedown, newly transplanted from Brooklyn to Oakland — goes down the same week as this year's Mission Creek Music and Arts Festival, founder Jeff Ray said, "I think it's great. I like *Heeb* magazine. We haven't completely settled on those dates, and I randomly picked this weekend — normally we do it in May. Next time we might do it the first week of August." OK, so both fests also happen to include some of the same performers — each has its unique attractions as well. Sparkling offerings at DD's Ella Baker Center for Human Rights fundraiser include Los Angeles' punky-garagey Audacity, Seattle's rousing Whalebones, Ventura's thrashy Fucking Wrath, and a mother lode of intriguing folk from the LA area ranging from the sibling sublimity of the Chapin Sisters to the resurgent pop of "Windy" scribe Ruthann Friedman.

July 17 and 20, Mama Buzz Café, Oakl.; July 17–19, Ghost Town Gallery, Oakl. For details, go to www.myspace.com/diamonddaysfest

Taste the Mochi

By Kimberly Chun
 > kimberly@sfbg.com



SONIC REDUCER "If you build it, they will come!" A few famous first words from David Wang — otherwise known as the ever-fruitful laptop lothario Mochipet — when we

spoke recently, and something to ponder as I gazed around his so-chill, so-frolicsome, and oh-so-free Fourth of July barbecue bash in Golden Gate Park. In a green, leafy nook near the fields where the buffalo roam, a DJ tent is up and housing such pals as Phon.o and Flying Skulls. Funk 'n' Chunk fire the grill with impressive flamethrower action, and Christian of the Tasty crew plunges fish-sauce-marinated chicks into the hot grease for Filipino fried chicken. Throw a Tecate on the whole thing, pet your mochi, and call it an awesome party despite the fact that, as Wang confides, "we did get started a little late because there were some rangers sniffing around."

Wang is accustomed to building where few have ventured before — and as a collaborator extraordinaire who has worked with everyone from Spank Rock to Ellen Allien,

he's brought together communities of sorts in the most unlikely of locales (hence the name of his label, Daly City Records). Earlier that week we chatted by phone in lieu of digging into Hong Kong deep-fried pork chops and a sweet, cheap Filipino breakfast ("It's like soul food for Asian food — everything's either deep-fried or smoked") at Gateway restaurant near the literal and spiritual home of Daly City Records. The occasion is his forthcoming Mission Creek Music and Arts Festival, an improv-y and likely collaborative performance, as well as a whopping release show at Club Six for his latest disc, *Microphonepet* (Daly City).

A formidable gathering of all of Wang's work and collaborations since 2001, *Microphonepet* overwhelms with its awesome sonics, roving from "Tangle" with Salva and Epcot and "Get Your Whistle Wet" with the Hustle Heads, to "Vnecks" with 215 the Freshest Kids and "Lazy Days" with Kflay. Where has Wang been hiding his crazily deep-fried, deliciously bleepy hip-hop production skills all this time? "Guess it got to the point where last year I got 20 tracks, so I just put them out as a record, because some of them are really cool," he explains. "I thought they were really diverse and it would

be a good segue to my next record."

Wang has been pouring plenty of energy into that coming disc, which may be released on Daly City or an imprint like Ninjatune. He describes it as more personal: he's skating progressive, jazz, and South American musical influences off trad Korean and Chinese sounds, and acoustic guitar off heavy electronics. "I've always written traditional songs but I've never really been comfortable releasing it," says Wang, who describes his early aural interests as veering toward jazz and salsa. "All my records before this have been experiments — me trying new things. But they haven't been as personal as this next record. I think of it as my first record, really. I'm a slow bloomer." **SFBG**

MOCHIPET

MCMF show with Yoko Solo, Patrice Scanlon, and Blanket Head
 July 18, 8 p.m., \$7
 Million Fishes Gallery
 2501 Bryant, SF
millionfishes.com

Also Aug. 9

Microphonepet release show with Raashan, Mike Boo, Cikee, Daddy Kev, Dopestyles, Kflay, and others
 9 p.m., \$10–\$15
 Club Six
 60 Sixth St., SF
www.clubsix1.com

LOUDER, FASTER, STRONGER

APACHE

The garage rockin' good times stream off this Cuts–Parchman Farm supergroup's debut, *Boomtown Gems* (Birdman). Wed/9, 9 p.m., \$6. Elbo Room, 647 Valencia, SF. www.elbo.com

KODE 9

The London dubstep artist and Hyperdub label owner with a doctorate in philosophy gives a shout out to his boroughs. Thurs/10, 9 p.m., \$12. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com

QUITZOW

The multi-instrumental wiz grabs for Solex's crown with some goofy fun, like kitty-sampling "Cats R People 2" off her *Art College* (Young Love). With Settting Sun and the Love X Nowhere. Thurs/10, 8 p.m., \$10. Rickshaw Stop, 155 Fell, SF. www.rickshawstop.com

RATATAT

A kinder, gentler Crooklyn combo? Rabid fans can expect polyrhythmic rock from *LP3* (XL). Thurs/10, 9 p.m., \$20. Slim's, 33 11th St., SF. www.slims-sf.com

20 MINUTE LOOP

The SF indie rockers chime in on tabloid culture with their new, self-released *Famous People Marry Famous People*. Fri/11, 10 p.m., \$10. Bottom of the Hill, 1233 17th St., SF. www.bottomofthehill.com

THE 12TH ANNUAL MISSION CREEK MUSIC AND ARTS FESTIVAL

Our personal Mission

"Smaller and better and more underground" is how Mission Creek Music and Arts Festival founder Jeff Ray describes the event's 12th annual go-around. Now immersed in his MFA studies at San Francisco State University, Ray has turned to such curators as Smile's Neil Martinson, Numbers' Eric Landmark, Extra Action Marching Band's Ben Furstenberg, and the Fucking Ocean's Marcella Gries to cast MCMF's net wider while tightening its focus to a compact five days. Expect a new Latin series and renewed commitment to local artists and Collision programming, which mixes experimental music, sound art, dance, performance, and video. Unrest assured, Ray says: "We still have a really good ear." (Kimberly Chun)

For a complete schedule go to www.mcmf.org



GUARDIAN PHOTOS BY NEIL MOTTERAM

Can't knock the Tussle

The San Francisco instrumentalists turn mad liberation into *Cream Cuts*

By Johnny Ray Huston
 > johnny@sfbg.com

Playing name-that-tune with Tussle isn't easy. The San Francisco group makes instrumentals. As founding member Nathan Burazer puts it, they're "not very word-oriented." And neither am I, it turns out, when faced with the challenge of matching the eight out of nine songs I've heard from their propulsive *Cream Cuts* (Smalltown Supersound) with the album's final track listing. For a minute, I try to get new member,

► TUSSLE

With Christopher Willits, Mi Ami, the Drift, and Eyes
 July 17, 10 p.m., \$8
 Gray Area Gallery
 1515 Folsom, SF
www.mcmf.org

► COCONUT

With Waters and Hollers, and Shygrape
 July 17, 9 p.m., \$5
 Argus Lounge
 3187 Mission, SF
www.mcmf.org

bassist and electronics player Tomo Yasuda, to ID songs based on my descriptions, but noting that one number — "Transparent C" — has a *beep-beep* motif, not unlike that of a Road Runner cartoon, only gets us so far. There's some merriment when another song with handclaps that a mutual pal describes as the "gay one" turns out to have the title "Rainbow Claw." But in the end, it's easiest to discuss and define *Cream Cuts* while listening to it.

Which is fine with me, because from first listen I've considered *Cream Cuts* one of the best albums of the year — a metamorphosis in which the band's rhythmic core becomes more sinuous, its atmospherics more expansive, and its overall sound both deeper and more party-ready. Though the foreboding planet-of-the-vampires ambience of "Third Party" would not be out of place on Cluster's underrated *Cluster 2* (Brain, 1972), Burazer is clear that he and fellow original member Jonathan Holland are striving to move beyond the "File under: ESG" or "File under:

Can" download dog-tags sometimes attached to their 2004 debut *Kling Klang* (Troubleman Unlimited) and 2006's *Telescope Mind* (Smalltown Supersound). In fact, "File under: Wu-Tang" would be a more interesting — and correct — frame of reference for the new release's down-tempo moments. "We listen to a lot of hip-hop," Burazer says. "A lot of Wu-Tang, Ghostface, Lil Wayne, and J-Dilla."

The cover art for *Cream Cuts*, by Simon Evans and Lart Cognac Berliner, uses hand-woven colored paper. The music inside is bathed in moonlight. This nighttime resplendence is apt, since all four current members of Tussle — including Holland's fellow drummer Warren Huegel — are fans of the blind street musician and compositional visionary Moondog. But whereas Moondog's old stomping ground was Sixth Avenue in NYC, Tussle is creating a SF city sound. It's a sound that can be traced back to North Carolina in 1994, when Burazer and Holland first turned one room in a shared apartment into a place to make

music. On new tracks such as "ABACBA" and "Titan," the jam session intuitiveness at the core of Burazer's and Holland's bond takes on a new finesse, momentum, and flair for drama.

All of the above reach anthemic immediacy on *Cream Cuts*' "Night of the Hunter." There, the chunkiness of past Tussle recordings gives way to a more fluid and formidable funkiness. It takes a certain nerve to give a song the same name as a classic film, but Burazer has an innate understanding of the Southern menace and beauty within Charles Laughton's 1955 masterwork. The electronics player's childhood in Carolina included time spent in a cult. "My parents and I were full-time volunteers in this hospice in the mountains [that turned into a cult]," he explains. "There was a guru, everyone met on the full moon, and there was wife- and child-swapping. There were no drugs or sexual violence — it was mild. But it was a cult."

The experience — one I relate to somewhat — left Burazer

CONTINUES ON PAGE 28 >>

GET THE DRIFT

If you haven't caught wind of the Drift, maybe you should take that coat off. This San Francisco outfit's instrumental rock creeps deftly outward and upward into an exhilarating, rapidly unfolding sprawl, channeling dub and old school jazz fusion in its whirring excursions.

Over the phone from SF, Danny Grody, the group's guitarist and keyboardist, happily talked about the band's inception and recording their second album, *Memory Drawings*, released in April on Temporary Residence. The Drift began as a trio — including Grody, drummer Rich Douthit, and Trevor Montgomery, who later left to focus on his main project, Lazarus — coalescing tangentially to the buzzing prog-scape of Tarentel into a group with a more contemplative and spacious jazz-like dynamic. Thanks to trumpeter Jeff Jacobs' entrance through an ad on Craigslist and the upright bass playing of Safa Shokrai, the lineup that produced 2005's *Noumena* (Temporary Residence) and *Memory Drawings* came together.

"With our older songs, parts tended to linger a bit in the ether before they settled," said Grody, who points out that the trumpet and guitar carry the melody in tandem this time out, while the whole ensemble tightened the shifts between the "more structured elements and the more amorphous, abstract spaces" of their music. Tracks like "Golden Sands" are delightfully reminiscent of the sighing final two albums from Talk Talk: brushed drums and airy, delayed guitar work are overlaid with ghostly trumpet smears and keyboards that could have been on Terry Riley's *Rainbow in Curved Air* (Columbia, 1967).

Recorded with Jay Pellicci at Tiny Telephone in SF, *Memory Drawings* sports a title inspired by Donal Mosher's sleeve art, which depicts a Colter Jacobsen photograph of a moon-flash on a dark ocean at two levels of remove — a pencil drawing in an LP sleeve composed from memory of the photograph, and a second drawing rendered from a memory of the prior memory. These "memory drawings" are eerily similar to, as Grody points out, the band's own approach to recording and live performance: their collective memory of their songs, free-form in length and in varying stages of completion, ultimately determines their recorded and performed shapes. Boasting an "arsenal of fragments" alongside more finished grooves, Grody explains, the Drift "tried to cover the spectrum from really defined pieces to things that are more skeletal" in laying their efforts to tape. These songs remain in continual drift, highlighting the beauty possible when music forges new space within the sometimes serendipitous gaps of memory. (Michael Harkin)



THE SMILE-INDUCING SHADES OF BLEACHY BLEACHY BLEACH

Feel like dyeing? If yes, there are many products available to help you do so, but it's unlikely that any color you choose will be anywhere near as exciting as the fearsome fun that Bleachy Bleachy Bleach conjures up. By the time they've set a dance beat behind their computer-scrambled screams and guitars, second-guessing is out of the question: these two shred hard without having to bring any ordinary instruments on stage.

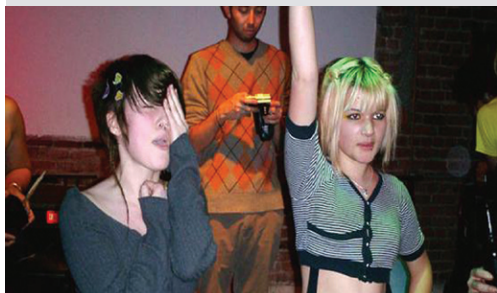
Band members Kadienne Eslami and Jessie Abbey met in high school in Pleasanton and often went to shows in Oakland, Berkeley, and friends' houses before deciding to start a band. According to Eslami, who spoke about the project by phone from her Pleasanton home, it was the frequent re-dyeing of their formerly purple and pink heads of hair that brought about the Bleachy Bleachy Bleach name — a moniker that also suggests the purging, triply frown-obliterating force of their music. Smiles are what got them started in the first place. "We started out playing through a PlayStation on a DDR mat, then started putting more emotion into it," said Eslami, who spells out her first name on one of the group's earliest tracks, "Boobopera," before the bass beat kicks in and a splintered "easy lemon squeezy" rap unravels into screeches and buzzing chatter in French.

They employ noise in a variety of ways, alternately emotional and playful: the manic skitter of their new song "Toys" closes out its beat with a small dog's bark. The duo also make use of a toy guitar, saxophone, and other assorted odd instruments in their convention-melting assemblages.

"Mostly what we do is record with instruments and collaborate with friends to make beats," Eslami says, "particularly Dylan Reznick from [the now-defunct band] Robin Williams on Fire, and most recently with Vice Cooler of XBXR." When gigging on the John Benson-built Bus venue and elsewhere, they sing on microphones alongside their programmed laptop, adding that human presence that makes their songs so affecting. "Tennies," a song off their 12-inch coming out later this year, is about a guy Eslami met on Muni who had holes drilled in his head: "he explained how when people talk to him, he interprets their sentences backwards and has to translate them back to himself." Backwards translation won't be necessary to keep beat with the Bleach, but scratching a chalkboard could make for fun accompaniment. **(Michael Harkin)**

BLEACHY BLEACHY BLEACH

With Rubber O Cement, Take Up Serpents, Ettrick, Amir Coyle, Mikey Yeda, and Hora Flora
July 17, 8 p.m. doors, \$5
Balazo 18
2183 Mission, SF
www.balazogallery.com



Resurrection blues

Lazarus passes around *Hawk Medicine*

By **Kimberly Chun**

> kimberly@sfbg.com

Lazarus has risen — in North Beach. Picture him, dazed and confused, perfumed with decay and dragging a tattered burial cloth, easily mistaken for yet another starry-eyed traveler in search of beat antiquities, wandering down Columbus Street. But the Bible-thumping, god's honest truth is Lazarus is more likely to be sighted making a beeline into Café Trieste, work-weary and bright-eyed, smiling broadly and snatching a small iced coffee at the counter. That's our latter-day Lazarus, otherwise known as Trevor Montgomery, once a member of Tarentel and the Drift and now generating an occasionally beautiful, always heartfelt moan of his own, last heard on 2007's almost-epic animistic howl of a recording, *Hawk Medicine* (Temporary Residence).

We meet at Montgomery's former workplace, Trieste, amid the still wild-eyed bohós, newly pressed and somewhat impressed seekers, and aspiring

poets — or at least bloggers — hunched over laptops in crusty corners. Montgomery slips into the crowd seamlessly here at his liberation locale. When he first moved to North Beach about five years ago, he lived in a Chinatown hotel — as the sole non-Cantonese speaker. "It really freed me up to really write songs because I'd been living with Danny [Grody] and Jefe [Cantu-Ledesma] in Tarentel for years before that and I could never play," he explains above the din of java-making. "I felt like everybody was listening to me."

Now in the shadow of Coit Tower, Montgomery is glad to find that people are indeed listening: the four-piece touring version of Lazarus — which includes Kathryn Sechrist and Kelly Nyland in addition to the Papercuts' Jason Quever — recently returned from a date at All Tomorrow's Parties in the United Kingdom, curated by Montgomery's friends Explosions in the Sky. He swears it was probably Lazarus' best performance to date.

"People surprisingly wouldn't let me leave the stage," he says happily. "I'm really, like, all blown away." On top of that was the thrill of selling merch next to Wu-Tang Clan and Animal Collective.

Unfortunately there's sadness mixed in with the joy. Montgomery also has had to cope with the aftershocks of his mother's massive brain aneurysm two months ago, which sent him down to Orange County, where he grew up, to "take care of my dad and make dinner for him." Still, he was able to take his recording gear to make music in his parents' garage — pieces that likely will show up on his forthcoming 12-inch on Secretly Canadian offshoot St. Ives, which will sport recycled, hand-modified LP covers courtesy of Montgomery and his artist chum Ryan Coffey. "I think the theme of the record musically is going to be extremes: opposites," Montgomery says. "I've been doing just a lot of wild, maniacal guitar playing." He laughs and throws his arms around. "You



You can find Lazarus in the strangest places.

know, I have a lot of that in me. I need to get it out." **SFBG**

LAZARUS

With Tiny Vipers and Garrett Pierce
Thurs/17, 9:30 p.m., \$6
Hemlock Tavern
1131 Polk, SF
www.hemlocktavern.com

NOISE TO GO: NANCY GARCIA

Load combo Monotract inspired immediate double — nay, triple — takes as it took the stage at the label's South by Southwest showcase at Room 710 in Austin, Texas, last year. Noise impresario Carlos Grifoni and ace drummer Roger Rimada were missing in action due to a snowstorm, and the New York City band's sole rep turned out to be guitarist-vocalist Nancy Garcia — flailing away on guitar with massive curls and girlish frock and evoking images of early punk women before the genre's look, and sound, became codified. Alongside Garcia was an impromptu experimental-music supergroup incarnation of Monotract — Sonic Youth's Thurston Moore also on guitar, Burning Star Core's C. Spencer Yeh on violin, and Magik Marker's Pete Nolan on drums — generating a memorable, noise-fueled set only tangentially related to the genuine article's powerful album that same year, *Trueno Oscuro* (Load). The fourth album by the band ended up drawing praise from both Pitchfork Media and *The Wire* for its loud-soft waves of epic distortion ("Red Tide"), no-wave-ish blurt ("Cafu y Kaka"), and electronic-groan tribal-chant ("Big N"), which saw Garcia memorably motor-mouthing toward the reverb-bristled finale.

Apparently Garcia is not only resourceful in a jam, but something of a triple, even quadruple, threat. The Miami, Fla., native of

Cuban American descent has been working in dance, video, and visual art, in addition to music, since moving to NYC eight years ago, where she studied at the Merce Cunningham dance studio and recently received a master's in interactive technology at New York University's Tisch School of the Arts. And she's traveled far — aesthetically and geographically — from her sun-baked teen years in Miami, listening to grunge on the radio and flailing at her guitar as part of Rat Bastard's Laundry Room Squelchers.

Her first tour with the noise group at 18 led to some "permanent damage, for sure," she says with a chuckle, speaking by phone from NYC. "I was really young and in high school, so it was just really amazing that someone invited me to go on a stage and I could play whatever I wanted. Basically there was no judgment passed, ever."

A dancer since age six, Garcia began composing music and dance at around the same time, so it was natural that one medium informed the other. Garcia's 2007 dance piece, *No Keys*, for instance, juxtaposed frugging and head-banging rock moves drawn from Tina Turner and Iggy Pop with lyrics from the Slits and John Holt, beneath one of the musician's wall-size drawings. Another work, 2005's *localstwang*, saw Garcia moving and making music simultaneously, using contact



mics attached to effects pedals and amps. That sense of play will factor into Garcia's Mission Creek show — a first for her as a solo live performer: it will involve guitar, oscillators, and perhaps other "random instruments in the space," she offers. "I like to stay sort of open. Oh, also some movement. It's hard not to move when there's music playing."

(Kimberly Chun)

NANCY GARCIA

With Fishbeck/Duplantier, Jane(t) Pants, and Kunsole
Fri/18, 8 p.m., \$5–\$15 sliding scale
New Langton Arts
1246 Folsom, SF
(415) 626-5416

Sketches of Spain

Peter Walker communes with a new muse

By Max Goldberg
> a&eletters@sfbg.com

John Fahey remains the beacon of American Primitive Guitar, but Peter Walker's two out-of-print 1960s albums — *Rainy Day Raga* and *Second Poem to Karmela or Gypsies Are Important* (both Vanguard; 1966, 1969) — are benchmarks of exuberant raga-blues sure to destroy any open-tuned acolyte. Solo guitar has never been a bankable venture — Fahey himself pawned instruments to pay the rent — but the recent stream of reissues and compilations (e.g., Tompkins Square's *Imaginational Anthem* series and Numero Group's *Guitar Soli*) highlight the breadth and influence of this loose-knit musician's movement, while younger disciples like Jack Rose, James Blackshaw, and Ben Chasny reanimate the tradition. Walker writes me a series of e-mails from Peru about his eye-opening experience touring with Rose: "I had no idea I could work in this country or that anyone cares about what I was playing.... All of these younger players have picked up the ball from Sandy Bull, me, Robbie Basho, and John Fahey and run with it."

The fresh faces on the 2006 *A Raga for Peter Walker* tribute

album seem eager to lap up Walker's former torrents of notes, but the 70-year-old guitarist has long since moved on to the more capacious terrain of Spanish flamenco. He points out that the form is based on some of the same scales as raga in the liner notes to his new record, *Echo of My Soul* (Tompkins Square), a bridge he's given himself plenty of time to cultivate in his 40-year gap between records.

"I first went to Spain to study in the fall of 1963," he writes. "It wasn't until that winter that I had a chance to study in Valencia with a Sr. Pappas, who sold meat during the day and taught flamenco at night a few miles outside the city. It transformed my view of the instrument and what was possible." This from the man who participated in at least two zeitgeists in his younger days, playing the Greenwich Village coffeehouse circuit with people like Tim Hardin and Karen Dalton, and serving as the "musical director" for Timothy Leary's LSD-coated celebrations.

Once a bright light of the counterculture, Walker's voracious musicality returned him to the semi-anonymity of tutelage. While *Echo of My Soul* evokes tender evenings and intergenerational anthems, it's also something



Greetings from Lima: raga-folk picker Peter Walker covers new musical terrain.

of a student portfolio: "I made a recording each year reflecting my development, [and] I took the best of these to make a compilation to submit as my application to play in a major competition in Murcia," Walker writes. "The consensus in the Sacromonte community was whether or not it was pure traditional flamenco. It was certainly very beautiful music, so I decided to release it."

When I saw Walker play at the 21 Grand two years ago, I knew nothing of this long backstory, but the explorative nature of his musicianship was plain from his relaxed performance. He ran through many of the lyrical themes and rippling chord clusters that comprise *Echo of My Soul*, pausing between each piece to relay a story from Seville,

Granada, or Woodstock. The 21 Grand is a chilly performance space, but Walker imbued it with worldly warmth — something decidedly lacking in most club performances. It might seem anachronistic to travel thousands of miles to study a musical form in the age of the iPod, but computer interfaces cannot satisfy curiosity in such full bloom. "I am in Lima, having a blast," Walker mentions in our first e-mail exchange. "Great music scene here.... The flamenco/Inca/jazz fusion is great." **SFBG**

PETER WALKER

With the William Hooker Trio
July 19, 7 p.m., \$12
Hemlock Tavern
1131 Polk, SF
(415) 923-0923

FEEDING THE FIRE OF MOUNTAINHOOD



PHOTO BY KIMBERLY CHUN

Do you know the way to ... Almaden? Not many know about that tiny, once-rural cowtown-now-San Jose-incorporated bedroom community. But Michael Hilde, a.k.a. Mountainhood, can map it out for you.

"I've never, ever played a show where I've told somebody that I'm from Almaden and they'll

be like, 'Oh, yeah.' No one has *ever* heard of it," the affable and intense songwriter swears, sitting on a log in a breezy patch of woods at a sandy edge of the Presidio. "But it's a *wild* town. When I moved there, it was straight-up country. There were stallion farms and on the edge of my block there was a Harley-Davidson bar. Every Saturday night, guaranteed, you'd see two fat, wet guys just duking it out through the window."

Love of home led Hilde to name his 2007 CD-R on Finland's 267 Laattajaa label after his town, as well as the name of his musical project (he switched to Mountainhood after a dream spent communing with Devendra Banhart and Andy Cabic on a star-filled mountain). Home also brought him to City Hall when that biker bar, Feed & Fuel, was about to be torn down. "It's funny because when I went there, right before I was to speak, they were doing this whole bill on whether cops could have the right to bust into illegal immigrants' houses and harass them," Hilde recalls. "And I was, like, 'I can't believe I'm here to, like, talk about saving a bar. There were all these people with translators weeping. So I got up and gave an impromptu speech, and then afterwards, I sat back down, and people were, like, 'You were

amazing! What do you do?' I was, like, 'I'm a folk singer,' and they were like, 'Oh, that makes sense. We get it.'"

And folks are starting to get Hilde's brand of cosmic Americana — a blend of delicate Banhart-esque rusticity, 1960s-era transcendental instrumentals, and modern-day home-recorded drone experimentalism. After a handful of lower-fi releases, his next two albums, *Thunderpaint the Stone Horse Electric* and *Wings from a Storm*, will be put out this summer on 180-gram vinyl, with stickers of Hilde's impressionistic paintings, by Time Lag. Yet despite the fact that Hilde has been building a community of sorts with his monthly Story night at the Stork Club — each performer adds a bit to a running narrative during their set — Hilde seems to cherish his outsider status in the local music scene as he describes one packed Lobot Gallery performance. "I'll never forget their expressions," he says, miming a look of opened-mouth disbelief. "It's stayed that way ever since I started playing here." **(Kimberly Chun)**

MOUNTAINHOOD July 19, 9 p.m., \$5. Argus Lounge, 3187 Mission, SF. (415) 824-1447

FOXTAILS BRIGADE'S CREAM-COLORED SLUMBERS

Thank you, Brian Martinez. Were it not for this mutual friend, guitarist-vocalist Laura Weinbach and violinist Sivan Sadeh may have never met, and Foxtails Brigade — perhaps best but weakly described as experimental folk — may never have formed. And the two 25-year-old, classically trained musicians would miss the synergy they possess playing à deux. As Weinbach raved over the phone while the pair drove around San Francisco: "What's really cool about violin and Sivan in particular is it's really like having two to three vocal lines. She totally harmonizes with me, melodically, through the violin. Every song she's been a part of becomes 100 times better."

The duo met last September and immediately began performing: they've already logged about 35 shows, entertaining everyone from sweet old folks in Santa Barbara convalescent homes to Weinbach's surrogate high school students (she's a substitute teacher). Sadeh's rocked the violin nearly her entire life, playing in ensembles as diverse as mariachi to garage, while Weinbach studied creative writing and music at the University of California, Santa Cruz, which is obvious in both her seemingly effortless classical fingerpicking and her lyrical storytelling.

"Porcelain" is how their friend Uni, the one with the ukulele, dubs their unmatched sound. She's right: the pretty melodies and flower-strewn stories conjure memories of playing dress-up in vintage finery. Yet a sharp, almost violent edge is ever-present, saving the music from sugary-sweet, indie-folk doldrums. Foxtails' consistent intensity and experimental theatrics — think Faun Fables, an oft-cited influence — are largely due to the tension created by Sadeh. Her violin melodies dance around Weinbach's vocal ones, taunting and tiptoeing, until they collide at each song's climax, an act that often is as beautifully dissonant as it is gracious. "I like to screech on my violin when I have a chance, and get that kind of whiny sound that people really don't want to listen to but are attracted to for some reason," Sadeh said, adding that she's learning to play the similarly eerie-sounding saw.

Weinbach's lyrics never fail on the storytelling front, whether she's channeling a scary doll that comes alive in the dark of night or writing about a psychotic student. In the latter song, "For Leo," she sings, "But I have known your kind before / You're linked by paper cuts and sores / Rotten green banana eyes / With chocolate milk and hungry flies." Creepy yet compelling, Foxtails dare you to turn away. **(Kat Renz)**

FOXTAILS BRIGADE July 20, 8 p.m., call for price. Knockout, 3223 Mission, SF. (415) 550-6994



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SAT 7/12	SUMMERTIME SALE CLOTHING AND WARES BY LOCAL DESIGNERS 4-7PM PATIO NOS HEAVY HIN- DENBURG & DESTROYER (TRIBUTE BANDS) 9PM \$7
SUN 7/13	SALSA SUNDAYS CANDELA 3-8PM, \$8, 3:15, FREE BBQ SALSA DANCE CLASS 3:15
MON 7/14	FILM SHOWING W/ THE NATIONAL LAWYERS GUILD DOLLAR DAYS \$1 PABST/\$2 WELL RADICAL VINYL DJ'S (OLDIES, PUNK, PSYCH, COUNTRY & OBSCURITIES) 10PM \$2
TUES 7/15	THE FANCY DAN BAND, PATIENT ZERO, DAVE G. (ACOUSTIC/C/W) 8PM NOS



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Fri 7/11	DEATH RAYS (BC) COMRADES (SO-CAL) THE APOCALYPTICS (NV) HOORAY FOR EVERYTHING
Sat 7/12	DOOMFOX (ALL MEM- BERS OF HELOCOPTERS FROM SWEDEN) ROCK FIGHT ANXIETIES (OR) 77 STRAIGHT
Tue 7/15	THE CABS PICTURES IN BRAILLE (NY) ELSINORE (IL)

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I'm here with lonesome

Copping the White Buffalo stance

By Kat Renz
 > a&cletters@sfbg.com

Loneliness is invoked on three of four songs on the White Buffalo's MySpace page: "Love Song 1" finds its narrator on an island for one, staring at the sun; "The Moon" visits the shadows and grays of solo days; and "10 'Til 2" revolves around hopes to screw a hooker in the morning. Yet the White Buffalo's main man himself — a.k.a. Jake Smith — is far from some namby-pamby Elliott Smith or any number of whiny hand-me-a-tissue, I'm-not-long-for-this-tortured-life modern singer-songwriters. Though Smith admits some compositions are personal, most, he says on the phone from southern California, are "fantastic, darker, little evil journey songs that are just imagination things and aren't inspired by anything — at least, not to my knowledge."

Venture along the White Buffalo's dark little journeys, for they're good ones to take — full of the character-building that comes from Greyhounding through the rolling West. You end up resigned yet hopeful, with no obligations other than dreams of your next stop. The real

white buffalo is a rare creature, and the White Buffalo — at times a solo project, at others a trio — conjures a similar mythos: Smith's bio trumpets his solid stature, heavy boozing, and ability, like that of bygone legends, to marry his lifestyle with his art. And though this sounds sort of cheesy, White Buffalo's music is not. On the contrary, what I love about the White Buffalo is his evident sincerity. Smith's voice plunges you into clear, deep pools: infinite, enveloping, fully resonant like Eddie Vedder at his best — by far the easiest comparison — but with hints of Cat Stevens' whispery warble and Joe Cocker's soulful rasp. The occasional twang is likely derived from Smith's childhood musical diet of Waylon Jennings and Willie Nelson. Wielding an acoustic rock, alt-country folkiness that lacks pretension, Smith could've written the score accompanying the vast geographical and philosophical landscapes of *Into the Wild* (2007).

Though he now lives in Orange County, Smith's music may ring a bell if you were lucky enough to catch one of his handful of shows during the few years he resided in San Francisco, where he "just raised hell and waited tables." Since then he's toured the world, developed his



White Buffalo knows the score.

guitar chops — which remain simple and "just a way to get the message and the vocal across" — and recorded a self-released, self-titled 2005 EP. "Let the suuunnn / Fill me up again," he croons on "Where Dirt and Water Collide." My response? Let this voiiicce fill me up again — and again and again. Between the sun and the White Buffalo, there's no loneliness here, really. **SFBG**

THE WHITE BUFFALO
 With the Blank Tapes and Agent Ribbons
 July 17, 9 p.m., \$10
 Hotel Utah Saloon
 500 Fourth St., SF
 (415) 546-6300

MORE MISSION CREEK PICKS

TORSTEN KRETCHZMAR

What is it that makes Torsten Kretchzmar so different, so alluring? Perhaps it's that he knows what girls like — as proven in the music video for "I Know What Girls Like," where the bespectacled German wins a barroom bro-down against a bunch of pool-playing dudes. Perhaps it's because he's the best Teutonic electropop icon since Klaus Nomi rocketed up to the sky. Or perhaps it's because he's — quite frankly — hot. Whatever the case, all will be screaming with Kretchzmarmaniac glee when he takes the stage. **(Johnny Ray Huston)** With Freddy McGuire, Justine Electra, and Katrina Lamb. July 16, 8 p.m., \$5–\$15 sliding scale. New Langton Arts, 1246 Folsom, (415) 626-5416

JEL

Oakland sound collagist Jeffrey Logan impressed the heck outta everyone and their brothers with his artful *Soft Money* (Anticon, 2006). Next up, a platinum single, which will guarantee plastic surgery for his entire family. **(Kimberly Chun)** With the Sixteens, the Fucking Ocean, and NED. July 17, 9 p.m., \$7. Eagle Tavern, 398 12th St., SF. (415) 626-0880

EXTRA ACTION MARCHING BAND VS. WHAT CHEER?

Can't wait for the battle of the brass? The blood-spitting firestarters of the Bay's EAMB kick off MCMF, and the 18-piece Providence, R.I., ensemble WC closes it with oodles of horn-dog action. **(Chun)** Extra Action Marching Band with Nurses, Fluff Girl, and Butt holes Urfers. July 18, 9 p.m., \$8. Eagle

Tavern, 398 12th St., SF. (415) 626-0880. What Cheer? with Tiger Honey Pot, MGM Grand, and Super Secreta Especiala July 20, 3:30 p.m. (all-ages show), \$5. Million Fishes Gallery, 2501 Bryant, SF. www.millionfishes.com. What Cheer? with Super Secreta Especiala July 20, 8 p.m., \$10. Amnesia Bar, 853 Valencia, SF. (415) 970-0012

ARIEL PINK'S HAUNTED GRAFFITI

He's baaack. **(Chun)** With Anavan, Late Young, Rainbow Arabia, and Hecuba. July 18, 9 p.m., \$10–\$15. Cellspace, 2050 Bryant, SF. (415) 648-7562

EARLIMART

There is life after Elliott Smith. The former Fresno-nauts have scored mucho acclaim for their layered, sonically enriched new album — pun alert — *Hymn and Her* (Majordomo). It's the third most added college-radio album in the nation to boot. **(Chun)** With Built Like Alaska and the Parson Red Heads. July 19, 9:30 p.m., \$14. Café Du Nord, 2170 Market, SF. (415) 861-5016

LADY GENIUS

Volunteer Pioneer is gone but not forgotten: this SF fivesome formed in the ashes of guitarist Jason Byers' and vocalist–multi-instrumentalist Kyle Williams' group, emphasizing the pop bliss of boy-girl harmonies. Wait for it, wait for it: their first EP on Gold Robot Records. **(Chun)** With Huff This, Gwendolyn, and the Parish. July 19, 9 p.m., \$7. Hotel Utah, 500 Fourth St., SF. (415) 546-6300

Tussle CONT.»

"allergic to holier-than-thou authority figures." Instead of a follow-the-leader dynamic, he and Holland built Tussle on a foundation of cooperative intuition, and they've discovered another level of open, even-handed collaboration with the group's newest member, Yasuda. "Tomo puts me at ease," Burazer says. "He's so easy to

work with and so brilliant. He has a calming quality. Things are light with him, even though he's carrying the low end musically. As a person, he's playful." This playfulness is just as fruitful in another of Yasuda's current projects, Coconut, where he and visual artist Colter Jacobsen create meandering folk and jazz improvisations that Arthur Russell might appreciate.

Tussle in 2008 aren't without a sense of humor or adventure, whether it involves playing under the influence of natural hallucinogens in a Museum of Natural History or bringing a Gay.com Frisbee in their percussion bag to a show at CellSpace. In the end, naming what they do or attempting to define it is beside the point. "Some of the [song] titles come from [playing] *Mad Libs* on tour," Burazer

offers when I ask how this group of instrumentalists deals with words. It makes sense: *Cream Cuts* is Tussle's mad liberation from past constraints, a 'shrooming world of sound that offers pleasure right now, and hints of greater possibilities to come. **SFBG**



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THU JUL 10 8PM

James Gaffigan conductor

Stefan Jackiw violin

San Francisco Symphony

Bach/Stokowski Toccata and Fugue

Mendelssohn Violin Concerto

Mussorgsky/Ravel *Pictures at an Exhibition*

Dvořák and Beethoven

New Worlds, Forever

FRI JUL 11 8PM

James Gaffigan conductor

Natasha Paremski piano

San Francisco Symphony

Dvořák *Slavonic* Dance No. 8

Beethoven Piano Concerto No. 5, *Emperor*

Dvořák Symphony No. 9, *From the New World*

Rodgers & Hammerstein

On Stage and Screen

SAT JUL 12 8PM

SUN JUL 13 2PM

George Daugherty conductor

San Francisco Symphony

African Children's Choir

Journey of Hope

SUN JUL 13 8PM

The African Children's Choir presents *Journey of Hope*, the story of the choir's inspirational journey out of Africa's poorest villages.

All About Mozart

THU JUL 17 8PM

James Gaffigan conductor

Peng Peng and **Conrad Tao** pianists

San Francisco Symphony

Mozart Ballet Music from *Idomeneo*

Mozart Concerto No. 10 for Two Pianos

Mozart Symphony No. 41, *Jupiter*

Beautiful Brass

FRI JUL 18 8PM

James Gaffigan conductor

Alison Balsom trumpet

San Francisco Symphony

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Haydn Trumpet Concerto

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From France

THU JUL 24 8PM

James Gaffigan conductor

Inon Barnatan piano

San Francisco Symphony

Bizet *Carmen*, Suite No. 1

Saint-Saëns Piano Concerto No. 2

Offenbach Overture to *Orpheus in the Underworld*

Offenbach Intermezzo & Barcarolle from *The Tales of Hoffmann*

Ravel *La Valse*

Inon Barnatan, a pianist who has wowed audiences from Carnegie Hall to the Concertgebouw, brings Saint-Saëns's effervescent Second Piano Concerto to life. You'll also hear Bizet's lively suite from *Carmen*, Ravel's homage to the waltz, and the boisterous *Orpheus in the Underworld*.

Bernadette Peters with the SFS

FRI JUL 25 8PM

Edwin Outwater conductor

Marvin Laird Music Director for Bernadette Peters

Bernadette Peters vocalist

San Francisco Symphony

Sorry, group discounts do not apply.

Five Siblings, Five Pianos

The 5 Browns

SAT JUL 26 8PM

Siblings Ryan, Melody, Gregory, Deondra, and Desirae Brown show that talent is a family affair. The 5 Browns play piano together in different configurations of duets and trios, and when all five of them play together, it's like a forty-piece orchestra!

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Half-price for youths 17 and under except Bernadette Peters.

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MATMOS

Supreme Balloon

(Matador)

How're Matmos reining themselves in this time? By putting their microphones in mothballs. *Supreme Balloon* is composed entirely of synthesizers and computers, and as confining as that sounds, Drew Daniel and M.C. Schmidt boast a broad sonic palette here, gliding from the "cosmic pop" of the album's first four cuts to the burbling analog shimmer of the 24-minute penultimate title track. Their last three full-lengths were constructed around clever recording constraints that would dictate the types of field recordings they gathered and programmed into tuneful, glittery collages: the "sound portraits" of 2006's *The Rose Has Teeth in the Mouth of a Beast* (Matador), for instance, employed objects from the lives of 10 of the duo's queer and closeted heroes.

But what might be gimmicky in other hands is liberating for Matmos, who bust out wacky vintage units to produce songs like "Exciter Lamp and the Variable Band," a fluttery tune akin to John Baker's bits for the BBC Radiophonic Workshop, but with a glitchier, quietly crazed sensibility. The record's overall resemblance to Terry Riley's work is no mistake: Riley himself guests on vinyl bonus track "Hashish Master." Matmos ain't full of hot air: their balloon bestows a freewheeling set of sine wave delights. **(Michael Harkin)**

MATMOS

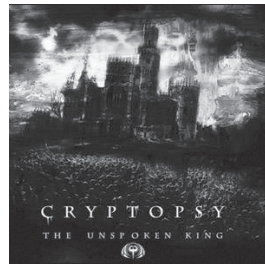
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CRYPTOPSY

The Unspoken King

(Century Media)

Something particularly uncomfortable occurs when a band's fan base turns on it — something akin to catching your little brother torturing the beloved family cat. We'll have to wait until July 15 to find out if Cryptopsy fans have reached the poking-with-sharp-stick stage. Until then we can only consider the alienating musical choices the Quebecois death metal giants made while recording *The Unspoken King*. Cryptopsy's 1996 album *None So Vile* (Wrong Again) is a masterpiece of technical death metal, crammed end-to-end with Flo Mournier's jaw-dropping drumming and the howling of vocalist Lord Worm. A dozen years later, Worm has been replaced by a fresh-faced Matt McGachy, whose admittedly powerful pipes have inspired some of the worst musical decisions in the history of death metal.

There's *clean singing*. On a Cryptopsy album. If this kind of craziness continues, Britney Spears will be hiring Deicide to provide the backing track for her new single. Riffs fall apart and give way to treacly choruses with limp delivery and worse lyrics. It all feels like a cash-in, amalgamating popular trends like breakdown-heavy deathcore and inappropriate Meshuggah-worship. The good parts might even be the most painful, as they call to mind the creative peaks of a band now stuck in shit valley. Start climbing, Cryptopsy. **(Ben Richardson)**

CRYPTOPSY

Tues/15, 4 p.m., \$25

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local grooves

KIRA LYNN CAIN *The Ideal Hunter* (Evangeline)

Hello, midnight. Kira Lynn Cain's breed of noir cabaret would slip perfectly onto the soundtrack of just about any 1950s talkie starring Gloria Grahame or directed by Nick Ray: it's smoky with the memory of sloe gin fizzes, nicotine kisses, and crumpled satin sheets. On the first two tracks, Cain sounds as if she's been barely stirred from a vibe-strung, boozy, black-and-white nightmare, but she rises to the occasion of the more lively Lee Hazelwood-like orchestrations of "Good." Paramour Jeffrey Luck Luck lends a hand, on guitar and strings, to his perfect sonic counterpart. **(Kimberly Chun)**

KIRA LYNN CAIN Thurs/10, 9 p.m., \$10-\$12. Café Du Nord, 2170 Market, SF. www.cafedunord.com

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Friday, July 11, 8:15 PM

The BAGUETTE QUARTETTE

Our annual **Bastille Day** concert will preview music that will be performed by the **Baguette Quartette** at this year's **SF Silent Film** festival, as well as other songs. French chanteuse/accordionist **Odile Levault** leads the only ensemble in North America exclusively dedicated to performing Perisian cafe music from the 1920s, 30s & 40s. The quartet's repertoire includes the popular dances of the era, plus French chansons. Lavault introduces the music in her beguiling English, transporting audiences back to the alleys of Paris. *\$16adv/\$18door*

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SUNDAY JULY 27 • 8PM • \$10 (INDIE)
THE REPUBLIC TIGERS

MONDAY JULY 28TH • 7:30PM • \$12 (INDIE) 18+
THE VIRGINS

TUESDAY JULY 29 • 8PM • \$14 (JAZZ-POP)
EMILY BEZAR (CD RELEASE SHOW)
MONICA PASQUAL
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MUSIC

King Khan and the Shrines

» PREVIEW

Local booty-shakers are hip to the musical ruler known as King Khan: when the two-member King Khan and BBQ Show played 12 Galaxies in December 2007, the joint was packed to the sweaty rafters. A bigger band calls for a bigger venue, so when the Montreal native returns to the Bay Area with his other project, King Khan and the Shrines, the faithful will no doubt follow him to the Great American Music Hall. His just-released latest, *The Supreme Genius of King Khan and the Shrines* (Vice), is a compilation of sorts, including an array of songs from earlier, difficult-to-track-down King Khan and the Shrines discs. “I love playing with BBQ as much as playing with the Shrines,” he told me by e-mail — a necessary interview tactic due to his cell phone–deprived status in deepest Europe. “In the Shrines, we play badass, ball-crushing R&B. The influences are pretty much the same, though the Shrines are more inspired by New Orleans 1960s funk and Sun Ra.”

Although both of Khan’s bands are retro-influenced, he doesn’t feel stuck in the past. “I believe this music is an everlasting tradition that must be preserved and carried on,” he wrote. “I don’t think we are that retro since we mix everything from free jazz to hardcore. Music is my religion, and I wanna preach the words of the masters to the masses and throw some of my own words in there too.”

Khan fans may recall that his last trip to San Francisco wasn’t all rock ‘n’ roll romance, since one of his favorite guitars was lifted by some scumbag. “I am sad I lost it because it was really a Frankenstein guitar from the 1960s made by Harvey Thomas,” he wrote. “I have put a hex on whoever stole it, and if you see a one-eyed man with a piece of spaghetti for a penis dangling between his legs, then ask him where my guitar is and punch him in the face.”

Fortunately, he doesn’t hold it against the rest of us: “I love SF! I love America, and am so happy to bring my soul band back to where soul was born.” (Cheryl Eddy)

KING KHAN AND THE SHRINES

With Jacuzzi Boys. Fri./11, 9 p.m., \$13

Great American Music Hall, 859 O’Farrell, SF. (415) 885-0750, www.gamh.com

Music listings are compiled by Duncan Scott Davidson. The music interns are Ian Ferguson, Laura Mojonnier, and Kat Renz. Since club life is unpredictable, it’s a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See Picks, page 18, for information on how to submit an item to listings.

WEDNESDAY 9

ROCK/BLUES/HIP-HOP

Ad Hawk, My Education Hemlock Tavern. 9:30pm, \$6.

» Apache, Buzzer, Wild Thing Elbo Room. 9pm, \$6.

AYO, DJ Sep Café Du Nord. 9:30pm, \$14.

Tia Carroll Biscuits and Blues. 8 and 10pm, \$15.

Angela Chase, Mosshead, Commonwealth El Rio. 8pm, \$5.

» 45 Grave, New Thrill Parade, Vinsantos, Nezzzy Idy DNA Lounge. 8:30pm, \$13.

» Hot Challenge, Cold Hot Crash, Framing Everett Rickshaw Stop. 8pm, \$10.

I Runned You Over, Years, Touch Committee Annie’s Social Club. 9pm, \$6.

Terry Savastano Johnny Foley’s. 9pm, free.

JAZZ/NEW MUSIC

Ben Mercato and the Mondo Combo Top of the Mark. 7:30pm, \$10.

» Wil Blades Jazz at Pearl’s. 8pm, \$15; 10pm, \$10.

Gaucha, Mitch Marcus Session Amnesia. 8pm, free.

» Jazmin Sky Trio Shanghai 1930. 7pm, free.

Michael Spiro Ensemble Kerouac Alley, Columbus at Broadway; 989-2220. 5pm, free.

32 SAN FRANCISCO BAY GUARDIAN | JULY 9 - 15, 2008

► **Royal Crown Revue** Yoshi's SF. 8 and 10pm, \$20. Also Thurs/10.
Tin Cup Serenade Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

BAY AREA

► **Beep! Quartet** Jupiter. 8pm, free.
Gillian Harwin and the Gotham Groovers Anna's Jazz Island. 8pm, \$12.
Stanley Jordan Yoshi's. 8pm, \$20; 10pm, \$12.
Mikie Lee and Amber Beckett's. 10pm, free.

FOLK/WORLD/COUNTRY

Israel Vibration, Outlaw Nation Independent. 9pm, \$25.
Julia Francis Plough and Stars. 9pm, free.
Ziguiridum Simple Pleasures Café. 8pm, free.

BAY AREA

“**Freight Open Mic**” Freight and Salvage Coffee House. 8pm, \$5.50.
La Verdad Shattuck Down Low. 8pm, \$5-10.
Taj Weekes, Adowa Ashkenaz. 9pm, \$10-12.

DANCE CLUBS

Baobab 10pm, \$3. Salsa, reggaetón, and Afro-Cuban with DJ Walt Diggz.
Bondage Playspace Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, drrty pop, and go-go dancers.
► **Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
Cat's Corner Swing Party Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
Coo-Yah Bruno's. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
Frat House 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whiteys slapping one another's asses.
J. Tonal Presents Madrone Lounge. 9pm-2am, free. J. Tonal and his West Addy hoodrat homies keep it poppin' with old-school hip-hop and nu school electro breaks.
Lexington Club 9pm, free. DJs Mylo and Conner spin old-school and country.
Midweek Syndrome Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 10pm-2am, free. DJs Trevor Simpson, Dex Stakker, and Dev E. spin hot house jams for your happy humday.
1964 Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
Qoöl 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
► **RedWine Social** Dalva. 10pm-2am, free. DJ TophOne and guests spin jazz breaks, '80s, and electro.
Satellite Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.

BAY AREA
Voodoo Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 8pm, free. DJ Santero and guests spin salsa, samba, merengue, reggaetón, and hip-hop.

THURSDAY 10

ROCK/BLUES/HIP-HOP

Natasha Bedingfield, Veronicas, Kate Voegelé Fillmore. 9pm, \$21.50.
Boy in the Bubble, Leopold and His Fiction, Josh Fix Red Devil Lounge. 8pm, \$8.
► **Eat Skull, Ganglians, Fun Blood** Hemlock Tavern. 9:30pm, \$6.
L.P., DJ Ash 12 Galaxies. 9pm, \$8.
MoFo Party Band Biscuits and Blues. 8 and 10pm, \$15.
► **Kode 9, Hatcha, DJ Collage, Emcee Child** Mezzanine. 9pm, \$18.
► **Pale Hoarse, Black Pearl Stepchild, Long Legged Woman** Amnesia. 9pm, \$7.
Parlor Mob, Lemon Sun, Moanin' Dove Bottom of the Hill. 9pm, \$10.
Perfect Machines Annie's Social Club. 9pm.
► **Ratatat, E-Rock** Slim's. 9pm, \$20.
Setting Sun, Love X Nowhere, Quiztow Rickshaw Stop. 8pm, \$10.
► **Sleepytime Gorilla Museum, Jason Webley, Edmund Wells** Great American Music Hall. 8pm, \$19.

BAY AREA

Doors Legacy Band Starry Plough. 9pm, \$9.
Mostly Bears Stork Club. 9pm.
Slow Motion Red, Edgar and Papa 19

Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, free.

JAZZ/NEW MUSIC

BJ Papa Band Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Cheryl Leonard, Alicia Byer Luggage Store Gallery. 8pm, \$6-10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
John Kallen Group Shanghai 1930. 7pm, free.
Joshua Smith and Michael Coleman Duo Simple Pleasures Café. 8pm, free.
Mark Robinson Enrico's, 504 Broadway; 982-6233. 7pm, free.
► **Royal Crown Revue** Yoshi's SF. 8 and 10pm, \$20. Also Thurs/10.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
► **Marcus Shelby** Café Claude. 7:30pm, free.
Stompy Jones Top of the Mark. 7:30pm, \$10.

BAY AREA

Dan Schnelle Trio Anna's Jazz Island. 8pm, \$10.
► **Rippingtons** Yoshi's. 8 and 10pm, \$24. Through Sun/13.

FOLK/WORLD/COUNTRY

Patrick Ball Yerba Buena Gardens, 760 Howard; www.ybgf.org. 12:30pm, free.
► **Kira Lynn Cain, Jeffrey Luck Lucas, Wymond and His Spirit Children, Pillars of Silence** Café Du Nord. 9pm, \$12.
Chantal Chamandy Palace of Fine Arts, 3301 Lyon; 392-4400. 8pm, \$25.
► **Jimbo Trout and the Fish People** Atlas Café. 8pm, free.
Nicole McRory Johnny Foley's. 9pm, free.
Shannon Céilí Band Plough and Stars. 9pm, free.

BAY AREA

Brothers Unconnected Maxwell's Lounge, 341 13th St., Oakl; (510) 839-6169. 9:30pm, \$15. Tribute to the Sun City Girls.
Jen Chapin and Rosetta Trio Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasurmaker and Señor Oz are joined by special guests J. Boogie and Rene Flores, spinning Afrobeat, Tropicália, electro, samba, and funk.
BraziliVe El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Energia do Samba with Maisa Duke and Ba-Tu-Ke.
► **Classics** Madrone Lounge. 9pm-2am, free. DJ Dave Paul has two first names and a huge collection of golden era hip-hop.
Compression Temple, 540 Howard; www.templef.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.
Connected Thursdays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schuback.
JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.
1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.
Popsene 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.
► **Parkshop Presents: Something Hella Gay** Parkside. 9pm-2am. No one knows what it is for sure, but get this straight: it's hella gay.
Riot Grrrr! Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

BAY AREA

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. Soulful house and dance music with DJs Dedan, Daniela, and guests.
Hook Shop Shattuck Down Low. 9pm-2am, free. DJs Moody Eva, Dawn of Sound, Dhamma, and Alonna spin house, breaks, and electro.
Selector DJ Sessions Jupiter. 8pm. DJs Rawman and Davoud spin funk, old-school, and rare grooves.

FRIDAY 11

ROCK/BLUES/HIP-HOP

Civil War Plough and Stars. 9pm.
Dark Lotus, Haystak Grand Ballroom, Regency Center, 1290 Sutter; 421-TIXS. 8pm, \$35.
► **Dolorata, Shelly Doty X-tet, Lucky Jesus** Red Devil Lounge. 8pm, \$10.
► **Egyptian Lover, Newcleus, Who Cares, DJ Vin Sol** Mezzanine. 9pm, \$12.
Finest Dearest, Yellow Fever, Sterling Says Hemlock Tavern. 9:30pm, \$7.
Flamingo Gunfight, Disastroid, BRNR 12 Galaxies. 9pm, \$8.
Groovesect Boom Boom Room. 9:30pm, \$10.
James Hunter Bimbo's 365 Club. 9pm, \$18.
► **King Khan and the Shrines, Jacuzzi Boys** Great American Music Hall. 9pm, \$13.
Mermen Slim's. 9pm, \$15.
► **New Mastersounds, Papa Mali** Independent. 9pm, \$15. Also Sat/12.
Old Souls Johnny Foley's. 9pm, free.
Passive Aggressives, Castles In Spain, Lick Broadway Studios. 8pm, \$15.
► **Port O'Brien, Builders and the Butchers** Café Du Nord. 9:30pm, \$12.
Rollercoaster, Mostly Bears Parkside. 9pm.
► **Saviours, Roller, Black Cobra, Tarrakian** Annie's Social Club. 9pm, \$8.
► **20 Minute Loop, Caves, Man/Miracle** Bottom of the Hill. 10pm, \$10.

BAY AREA

Foreign Legion, Psychokinetics Shattuck Down Low. 9pm, \$12.
► **45 Grave, Floating Corpses, Misunderstood Monsters, Black Widows** Gothic Strip Revue Uptown. 9pm, \$10.
Juke, Rich White Males, Atom Age 924 Gilman. 8pm, \$5.
P-PL Beckett's. 10pm, free.
Secluded Journalists, Nino Moschella, Melina Jones, Do Dat, Mia Zuniga, Gavin, Park La Peña Cultural Center. 9pm, \$7-10.
Witch Hats, Ganglians, Traditional Fools, Eat Skull Fort Gallery, 3421 Hollis, Oakl; (415) 240-2220. 8pm, \$5.

JAZZ/NEW MUSIC

► **Mose Allison** Yoshi's SF. 8pm, \$24; 10pm, \$20. Through Sun/13.
► **Baguette Quartet** Noe Valley Ministry. 8:15pm, \$18.
Hale Baskin Café Claude. 7:30pm, free.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.
Grooverobbers Simple Pleasures Café. 8pm, free.
Steffen Kuehn Jazz at Pearl's. 8 and 10pm, \$20. Also Sat/12.
Lavay Smith and Her Red Hot Skillet Lickers Biscuits and Blues. 8 and 10pm, \$20.
► **Nice Guy Trio, Meklit Hadero, Smith Dobson** Red Poppy Art House. 9pm, \$10-12.
► **Suki O'Kane, Moe! Staiano, Matt Davignon, Amy X. Neuberg, Pamela Z** Royce Gallery, 2901 Mariposa; 621-8277. 7pm.
Savanna Jazz Trio Savanna Jazz. 7:30pm, \$5.
Terry Disley Experience, Mads Tolling Shanghai 1930. 8pm, free.

BAY AREA

Carla Zibersmith and Her Trio Anna's Jazz Island. 8pm, \$14.
Moped Jupiter. 8pm, free.
► **Rippingtons** Yoshi's. 8 and 10pm, \$28. Through Sun/13.
Jeff Titus, Michael Manning, Drew Youngs 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; 383-9600. 8pm, \$20-30.

FOLK/WORLD/COUNTRY

“**Breakfast with Enzo**” Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

BAY AREA

Dale Miller Freight and Salvage Coffee House. 8pm, \$19.50.
Red Meditation, Blaak Lung, Arkaingelle, Messenger Selah, Malika Madremana Ashkenaz. 9:30pm, \$13-15.
Robustritron, Temple of Roots, TripKnight Starry Plough. 9:30pm, \$8.

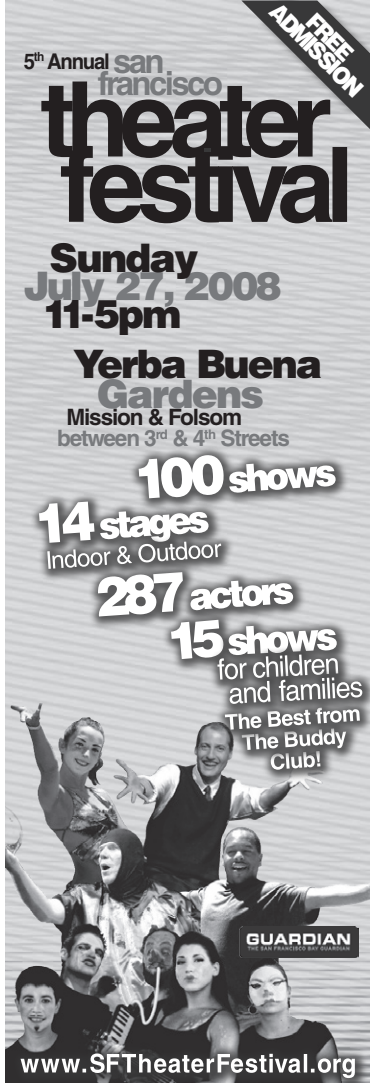
CONTINUES ON PAGE 34 >>



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WEDNESDAY, JULY 9TH 10PM-2AM
Modern Entertainment Present:
THE MINDLESS THINGS, THE OUTDOORSMEN, THE TEUTONICS - Rock and or Roll...\$5

THURSDAY, JULY 10TH 10PM-2AM
CLUB INTERNATIONALLE:
with DJs Pick Pocket, Mark Gerghis, Elephant Princess & Special Lord B
The only monthly dance party in San Francisco that blast out boogie jammers from all over the world...\$2

FRIDAY, JULY 11TH 9PM-2AM
The Knockout Presents
“**NIGHT OF THE OLDIES**”
DJ Primo, Daniel and Lost Cat
Doo Wop/One Hit Wonders/ Soul/Scratchy 7i
Rock and Roll...\$3

SATURDAY, JULY 12TH
DeadBeat Presents
CONCRETE JUNGLE,
a night dedicated to 2Tone, Ska, Rock Steady and other unstoppable rhythms. W/ DJs:
The Selector DJ Kirk And Prince Omar (Popsene)...\$5

SUNDAY, JULY 13TH 9PM-2AM
The Knockout Presents
LONELY TEARDROPS San Francisco's Only Night Of Doo Wop Killers! (Every 2nd Sunday of the Month.)
With DJ dX (45 CLUB), Daniel (Night Of The Oldies) & Designated D Doo Wop FREE!!!

MONDAY, JULY 14TH 10PM-2AM
HAIR NATION,
“from Mop Tops to Gypsy shags”
“hot wax spun by kool lix”
rock, mostly from late 70s to late 80s.
Some stuff from the 60s and early 70s.
listeners of the bone will be delighted....FREE!

TUESDAY JULY 15TH FREE! 6-9PM
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FRI/11

CONT>>

DANCE CLUBS

» **Bardot A Go Go** Rickshaw Stop. 9pm-2am, \$10. A pre-Bastille Day celebration with DJs Brother Grimm, Pink Frankenstein, and the Cali Kid spinning '60s French pop.

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Escolando DNA Lounge. 10pm, \$10-12. Papi brings you hip-hop, R&B, salsa, and house.

Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free.

The Dirty Duo spin dance records. Fat ones. **Fo' Sho Fridays** Madrone Lounge. 9pm-2am, \$5. Live hip-hop from Raw Deluxe, plus Mavrik, Mo' Leisure, Kung Fu Chris, Quickie Mart, and Haps.

» **Free Funk Friday** Elbo Room. 10pm-2am, free. DJs Vinnie Esparza, B. Cause, and Jason J spin hip-hop, funk, and dance jams.

» **Heavy Rotation** El Rio. 10pm-2am, \$5. An outsiders club for queers, punks, dykes, kooks, mooks, and more.

Hot Pants Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.

I Can't Feel My Face Amnesia. 10pm-2am, \$5. DJs EUG and J. Montag spin funk, electro, rock, disco, hip-hop, and no wave. Which is a wild combo, so it's no wonder they can't feel their faces.

Lookout Weekend 111 Minna Gallery. 4-

9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.

Loose Joints Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.

» **Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.

Night of the Oldies Knockout. 10pm-2am, \$3. DJs Primo, Daniel, and Lost Cat play your grandma's rock 'n' roll, doo-wop, and oldies.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Passa Passa Club Six. 9pm-3am, \$10. Room one features DJ Happy, D.L.1, El Kool Kyle,

and Juan DMC spinning reggaetón, salsa, cumbia, and Latin hip-hop, while room two has I-vier, Kurious, and DJ Serg spinning dancehall, reggae, and mash-ups.

BAY AREA

4 Elements Sound 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$10. The 4 Elements crew bring you a reggae dance party for the history books.

Smoke and Rock Luka's Taproom and Lounge. 2221 Broadway, Oakl; (510) 451-4677. 10pm, \$10. DJs Rocker T and Smoke One freshen up the joint with reggae, dancehall, and hip-hop.

Testify! Ruby Room. 10pm-2am, free. DJ Jarett Prayers spins electro, punk, Northern Soul, new wave, shoegaze, disco, electro, and rock and roll.

SATURDAY 12

ROCK/BLUES/HIP-HOP

Back Pages Johnny Foley's. 9pm, free.

Bag of Toys, Sean Tabor, Jimmy 2 Times Red Devil Lounge. 8pm, \$10.

Sara Bareilles Fillmore. 9pm, \$22.50.

» **"Bay Area Girls Rock Camp Showcase"** Bottom of the Hill. 3pm, \$10-15.

Frank Bey Biscuits and Blues. 8 and 10pm, \$22.

Five A.M. Grant and Green. 9pm, free.

Fyre Away, Bob Hill Band, Add Moss Slim's. 7:30pm, \$12.

Heavy Hindenberg, Destroyer El Rio. 9pm, \$7.

Julie Plug, Pebble Theory, Bento Broadway Studios. 8pm, \$15.

Lamps, Haunted George, Wounded Lion Hemlock Tavern. 9:30pm, \$7.

» **Matmos, Wobbly** Great American Music Hall. 9pm, \$17.

MC Alex Statan, Rob Owen, Against the Grain, Ex Masheena, Happily Ever After El Rincon. 8pm.

New Mastersounds, Monophonics Independent. 9pm, \$15.

» **Ol' Cheeky Bastards, Trouble with Monkeys, Stella Royale, Kumbulus, BRNR, Tomorrow Men** Parkside. 11am, free. "Laf-A-Lots Car Show."

Rogues Plough and Stars. 9pm.

Surprise Me Mr. Davis, Big Light, Rainmaker Café Du Nord. 9:30pm, \$15.

They Call Me Lucky Simple Pleasures Café. 8pm, free.

» **Triple Cobra, Kehoe Nation, Jessie Deluxe** Bottom of the Hill. 10pm, \$12.

Wooblies, Officer Down, Go Like This Annie's Social Club. 9pm, \$7.

BAY AREA

Aghast, Coaccion, All Systems Fail, Giuda, Eskapo, Outraged, Acepahix 924 Gilman. 7:30pm, \$8-10.

» **Eric McFadden's Acid Pork Ensemble, Long Band** 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9pm, \$12.

» **Rykarda Parasol and the Tower Ravens, Candy Apple, Swann Danger** Uptown. 9pm, \$10.

Slipknot, Disturbed, Dragonforce, Mastodon, Underoath, 36 Crazyfists, Airbourne, Five Finger Death Punch, Machine Head, Walls of Jericho, Black Tide, Suicide Silence, Red Chord Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 2pm, \$31-61.

Todd Shipley Band Beckett's. 10pm, free.

Wish Inflicted Jupiter. 8pm, free.

JAZZ/NEW MUSIC

» **Mose Allison** Yoshi's SF. 8 and 10pm, \$24. Through Sun/13.

Pascal Boker Savanna Jazz. 7:30pm, \$5.

Lori Carsillo Café Claude. 7:30pm, free.

Emily Anne's Hot Nuts Rite Spot. 9pm, free.

Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Eric Shifrin and In the Crowd Laurel Court, Fairmont, 950 Mason; 772-5152. 7pm.

Steffen Kuehn Jazz at Pearl's. 8 and 10pm, \$20.

Marcus Shelby Jazz Orchestra Yerba Buena Gardens, 760 Howard; www.ybgf.org. 1pm, free.

Rainfall Quartet Dogpatch, 2496 Third St; 643-8592. 8pm, free.

Ricardo Scales Top of the Mark. 9pm, \$10.

» **"Soundwave→Series ((3)): Human Street Textures"** New Langton Arts, 1246 Folsom; 626-5416. 6pm, \$12.

Terrence Brewer Quartet Shanghai 1930. 8pm, free.

Craig Ventresco, Meredith Axlerod Atlas Café. 4pm, free.

BAY AREA

Bayside Jazz with Dan Hicks Anna's Jazz Island. 8pm, \$15.

Shanna Carlson, Cathi Walkup Sanchez Concert Hall, 1220 Linda Mar, Pacifica; (650) 355-1882. 7:30pm, \$12-20.

» **Lavay Smith and Her Red Hot Skillet** Lickers Ashkenaz. 9:30pm, \$12-15.

Ripingtons Yoshi's. 8 and 10pm, \$28. Through Sun/13.

FOLK/WORLD/COUNTRY

"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-

CONTINUES ON PAGE 36 >>



Colors of Eden

AQUA SURF SHOP PRESENTS:

A Fashion Show & Benefit For Edgewood Center For Children and Families.

Thursday, July 17th 2008 • 111 Minna gallery
Doors 7:30pm • Fashion Show 9:00 Music, Dancing and Drinks til' 2am • Ages 21+ Only

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SAT/12
FOLK/WORLD/COUNTRY
 CONT>>

2140. 10am, \$3.

Eric Fraser, Javad Butah Red Poppy Art House. 9pm, \$12.
"Hootenanny Night" Cafe International. 7pm, free.

BAY AREA

Bhi Bhiman, Crooked Roads, 7th Direction Starry Plough. 9pm, \$8.
John Keawe Freight and Salvage Coffee House. 8pm, \$19.50.
Ira Marlowe, Rachel Efron Spuds Pizza, 3290 Adeline; (510) 597-0795. 8pm, \$7-10.
Pellejo Seco La Peña Cultural Center. 9:30pm, \$13.

"Singer-Songwriter Open Mic" Franke Bette Center for the Arts, 1601 Paru, Alameda; (510) 304-0483. 2pm, free. Featuring Eliza Shefler.
Tito y Su Son de Cuba Osher Marin JCC, 200 N. San Pedro, San Anselmo; 444-8000. 7pm, \$12.50-25.

DANCE CLUBS

Bootie DNA Lounge. 9pm, \$12. Mashups and more.
Club Gossip Cat Club. 9:30pm-3am, \$7. A new wave video nightclub with Damon, Melting Girl, and Shon. This special "Ladies of the '80s" three-year-anniversary edition features a dance-off between Joan Jett and Pat Benetar at midnight.
Cockblock Rickshaw Stop. 10pm-2am, \$7. DJ Nuxx and guests spin '80s, '90s, hip-hop, dance pop, and soul at this party for dykes,

lesbos, trannies, homos, and their friends.

Come Clean Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am. DJ White Mike spins old-school hip-hop, soul, and indie dance tracks.
CyberSutra 1015 Folsom. 10pm. Live set by the electronic dance duo.
Friends n' Neighbors Amnesia. 9pm-2am. DJs Aspect and Powder P spin hip-hop, nü jazz, and soul with a live set by Spaceheater.
Frisco Disco Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.
Funkside Nickie's. 10pm-2am, \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.
Hellatight Amnesia. 9pm-2am. Hip-hop, '80s, and electro with DJs Vinnie Esperza

and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.
Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.
Industry SF Mighty. 10pm, \$20. DJs Billy Carroll and Rob Kaftan bring the famous NYC gay club to Fogtown.
Paris-Dakar Celebration Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.
Reggae Gold Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.
Socialush Club Six. 10:30pm-3am, \$5-10. DJs Platur, J-Boogie, deedot, Verz, Charlie Darker, Agent A, Frankie Jr. and more spin three rooms of funky jams.

El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.
That '80s Show Madrone Lounge. 9pm-2am, \$5 after 10pm. DJs Dave Paul and Jeff Harris spin new wave, punk, hip-hop, and Prince.
We Funk SF Elbo Room. 10pm-2am, \$5-10. Static, Professor Groove, Shredone, and Hubcap Jones spin hip-hop, funk, breaks, and soul.

BAY AREA

Angel Magik Shattuck Down Low. 9:30pm, \$15. DJs Jah Kno, Icewater, and Young Fiyah spin dancehall, reggae, and hip-hop.
Magic Milkcrates Kingman's Lucky Lounge. 9pm-2am, free. Soulful organica meets electronica with DJ Flood.
Pop History 101 Ruby Room. 10pm-2am. Join professors Botello and Tolle for a crash course.

Elbo Room

WED 7/9 9PM \$6 ELBO ROOM PRESENTS **APACHE** (BIRDMAN) (RECORD RELEASE) **BUZZER WILD THING**

THU 7/10 10PM \$6 AFRO-TROPI-ELECTRIC-SAMBA-FUNK **AFROLICIOUS** W/ DJs/HOSTS: **PLEASUREMAKER SENOR OZ** PLUS GUESTS **J BOOGIE** PERCUSSIONIST **RENE FLORES**

FRI 7/11 10PM FREE ELBO ROOM PRESENTS **FREE FUNK FRIDAY** W/ DJs **VINNIE ESPARZA** (HELLA TIGHT) **B CAUSE** (4ONEFUNK) GUEST **JASON J.**

SAT 7/12 10PM \$5-\$10 COLLARD GREEN SLIM & SHRED ONE PRESENT **WE FUNK SF** W/ **DJ STATIC & PROFESSOR GROOVE** PLUS **SHREDONE** (BEATFIX) AND **HUBCAP JONES** 10 PM - \$5 BEFORE 10:30 PM/ \$10 AFTER

SUN 7/13 9PM \$7 ADV DUB MISSION PRESENTS A LIVE BASHMENT SESSION W/ **MC ZULU** (NINJATUNE/CHICAGO) & **KUSH ARORA** (KAP, SF) PLUS **DJ SEP** ADV. TIX: WWW.JAMBASSETICKETS.COM, WWW.TICKETWEB.COM & ELBO ROOM

MON 7/14 9PM \$7 LUCIFER'S HAMMER PRESENTS **LIGHTNING SWORDS OF DEATH** **VALDUR HORN OF DAGOTH**

TUE 7/15 9PM \$7 LIVE BRAZILIAN MUSIC & DANCING! **NOBODY FROM IPANEMA**

WED 7/16 9PM \$6 ELBO ROOM PRESENTS **GATES OF LIGHT DELLA TERRA**

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THUR 7/10 9:30PM \$6 **EAT SKULL** GANGLIANS FUN BLOOD

FRI 7/11 9:30PM \$7 **FINEST DEAREST** YELLOW FEVER STERLING SAYS

SAT 7/12 9:30PM \$7 **TBA** TBA

SUN 7/13 9:30PM \$6 **DOOMFOXX** (EX-HELLACOPTERS) SIR LORD RAVEN

MON 7/14 8PM \$5 PUNK ROCK SIDESHOW PRESENTS **S1 AUTOMATIC** SHOOTIN' LUCY

TUE 7/15 10PM FREE **FOLLOWED BY DJ TRAGIC & DUCHESS OF HAZARD**

TUE 7/15 9:30PM \$5 **MARABELLE PHOENIX** PRAIRIE DOG

WED 7/16 9:30PM \$5 **SLOWFINGER** COUP DE GRACE

THUR 7/17 9:30PM \$7 **MISSION CREEK FEST:** LAZARUS TINY VIPERS (SUB POP) GARRETT PIERCE

FRI 7/18 9:30PM \$8 **MISSION CREEK FEST:** DEVON WILLIAMS (BA DA BING) STARLITE DESPERATION THE AEROSOLS

SAT 7/19 7PM, \$12 **EARLY - MISSION CREEK FEST:** PETER WALKER (TOMPKINS SQUARE), WILLIAM HOOKER TRIO

SAT 7/19 10PM, \$7 **LATER - MISSION CREEK FEST:** CHRIS SCHLARB TWILIGHT AND GHOST STORIES

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WED 7/9 9 PM DOOR 8:30 \$12 \$14 DOOR 18+ **MARIA TAYLOR** **JOHNATHAN RICE** **NIK FREITAS**

THU 7/10 9 PM DOOR 8:30 \$10 18+ **THE PARLOR MOB** **LEMON SUN** **THE MOANIN DOVE**

FRI 7/11 10 PM DOOR 8:30 \$10 21+ **20 MINUTE LOOP** (CD release) **CAVES** **MAN / MIRACLE** (singles release)

SAT 7/12 3 PM DOOR 2PM \$10-\$15 sliding scale ALL AGES **BAY AREA GIRLS ROCK CAMP SHOWCASE** 13 bands playing one song each

SAT 7/12 10 PM DOOR 8:30 \$12 21+ **TRIPLE COBRA** **THE KEHOE NATION** **JESSIE DELUXE**

SUN 7/13 9 PM DOOR 8:30 \$10 ALL AGES **GIRL IN A GOMA** **VON IVA** **THE ACTION DESIGN**

MON 7/14 9 PM DOOR 8:30 \$8 ALL AGES **CERVANTES** **A BLACK LIGHT** **GOOD CITY LIE STILL**

TUE 7/15 9 PM DOOR 8:30 \$8 18+ **THE TROUBLESHOES** **THE FAULTY PLUM** **THE LYNN GENTRY DISPOSITION**

Wed 7/16 9 PM DOOR 8:30 \$8 18+ **KEPI: THE BAND** **THE COPYRIGHTS** **WARDOGS** **THE SWEETHEARTS**

Thu 7/17 9 PM DOOR 8:30 \$8 18+ **PIERCED ARROWS** **OF DEAD MOON** **RIPE** **THE BLINDS** **THE HI-NOBLES**

Fri 7/18 9 PM DOOR 8:30 \$8 18+ **HARRY AND THE POTTERS** **JASON ANDERSON** **MATH THE BAND** **UNCLE MONSTERFACE**

Sat 7/19 9 PM DOOR 8:30 \$8 18+ **GRAVY TRAIN!!!!** **THE FLOATING CORPSES** **NOBUNNY** **BRIDE2**

Sun 7/20 9 PM DOOR 8:30 \$8 18+ **FLEXXBRONCO** **THEE MERRY WIDOWS** **DEATH VALLEY HIGH**

Mon 7/21 9 PM DOOR 8:30 \$8 18+ **KILL HANNAH** **THE MEDIC DROD** **INNERPARTYSYSTEM** **THE WHITE TIE AFFAIR**

Tue 7/22 9 PM DOOR 8:30 \$8 18+ **GRAND OLE PARTY** **SUGAR AND GOLD** **SHANNON AND THE CLAMS**

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 Mon July 14th
 Nada
 Tue July 15th
 Ron Thompson
 BLUES NIGHT

Smooove Saturdays Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 10pm-2am, \$5-10. Future funk, neo-soul, dancehall, old-school, and new-school with DJs Wisdom and Jamo.

SUNDAY 13

ROCK/BLUES/HIP-HOP

Death Rays, Inferno of Joy, Lucabrazzi Annie's Social Club. 7pm, \$7.

Flobots, Doomtree, Busdriver Slim's. 8pm, \$15.

Girl In a Coma, Von Iva, Action Design Bottom of the Hill. 10pm, \$10.

Lloyd Gregory Biscuits and Blues. 8 and 10pm, \$15.

One Republic Fillmore. 8pm, \$25.

Jonah Smith, Krystle Warren Café Du Nord. 8pm, \$10.

JAZZ/NEW MUSIC

Mose Allison Yoshi's SF. 7 and 9pm, \$18.

8 Legged Monster Jazz at Pearl's. 8pm, \$15; 10pm, \$10.

Rob Modica and Friends Simple Pleasures Cafe. 3pm, free.

"SF SoundSeries" ODC Dance Commons, 351 Shotwell; 626-6745. 8pm, \$5.

Vince Lateano Quartet Dogpatch, 2496 Third St; 643-8592. 4:30pm, \$5.

BAY AREA

Bryan Bowman Group Anna's Jazz Island. 8pm, \$10.

"8th Annual Transbay Skronkathon and Community BBQ" 21 Grand. Noon-midnight, by donation.

Anna Estrada 19 Broadway Nite Club, 19

Broadway, Fairfax; 459-1091. 9pm, free.

Rippingtons Yoshi's. 7 and 9pm, \$28.

FOLK/WORLD/COUNTRY

Betsy Stern Kids' Music Sigmund Stern Grove, 19th Ave and Sloat; www.sterngrove.org. Noon, free.

Big Mistake, Sweet and Lo's Parkside. 5pm, free.

Jack Gilder, Kevin Bemhagen, Richard Mandel Plough and Stars. 9pm, free.

Nicole McRory Johnny Foley's. 9pm, free.

Marabelle Phoenix, Keep Sweet, Second Cousins Rite Spot. 6pm, free.

"Starry Irish Music Session" Starry Plough. 8-11pm. With Shay Black.

Rachid Taha, MC Rai Sigmund Stern Grove, 19th Ave and Sloat; www.sterngrove.org. 2pm, free.

BAY AREA

"Americana Unplugged" Jupiter. 5pm, free.

Grascals Freight and Salvage Coffee House. 8pm, \$19.50.

Toshio Hirano, Janet Fly, Stephanie Temple, Leigh Crow, John Cavellini, Arturo Galster, Caleb Draper Martuni's, 4 Valencia; 241-0205. 7pm, \$5. "Bijou Goes Country and Western."

Lawanda and Greg Ultan Expressions Gallery, 2035 Ashby, Berk; (510) 644-4930. 3pm, free.

Maracaibera La Peña Cultural Center. 7pm, \$18.

Moving Violations, Mavis McGaugh Ashkenaz. 6pm, \$10.

DANCE CLUBS

Circus Bella Extravaganza Amnesia. 8pm-2am, \$8-10. Featuring Abigail on the trapeeze, Scotty the Blue Bunny, bingo,

and music by the Circus Bella Band.

Club Havana Jelly's. 4pm, \$10. Live set by Mazacote plus DJ Luis Medina and great Cuban BBQ.

Dub Mission Elbo Room. 9pm-2am, \$7. Live dancehall and dub with MC Zulu, Kush Arora, plus dub, roots, and classic dancehall with DJ Sep.

Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sundayz," come back to Sunday church with DJ David Harness and guests.

Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.

Porkchop's Beer Bust Parkside. Noon, \$10. All

CONTINUES ON PAGE 38 »

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SHAWN COLVIN

THU/JUL/31 - SUN/AUG/03
HUGH MASEKELA

MON/AUG/04
JUBU & LEGALLY BLYND

TUE/AUG/05
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FROM CAPE VERDE
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FROM HAITI
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FROM IVORY COAST
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SPYRO GYRA

MON/JUL/21
ANNA MARIA FLECHERO
With Special Guest
CEDAR WALTON

TUE/JUL/22 - WED/JUL/23
ROBERT WALTER TRIO
Featuring
James Singleton
and Johnny Vidacovich

THU/JUL/24 - SUN/JUL/27
HANK JONES & ROBERTA GAMBARINI

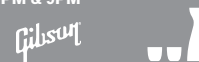
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W/ DJ GABRIEL 8PM

MON 7/14 **DJ'S ONWARD & EDWARD** 10PM

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SUN/13
DANCE CLUBS
CONT>>

you can drink! Roll your way home!
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
Salsa Sundays El Rio. 3pm. Live salsa by Candela, plus free BBQ and dance lessons.
Subculture Madrone Lounge. 8pm, free. Rare grooves and underground downtempo with DJ Al G.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Sweet Inspiration Koko Cocktails, 1060 Geary: 885-4788. 10pm-2am. DJs White Mike and Jojo Electra spin soul, funk, and drunk, but no crunk.

BAY AREA
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Soulful grooves with DJ Franchise. For service industry workers.
King of Kings Shattuck Down Low. 8pm-2am, \$6-8. Smoke One and Serg play reggae, dancehall, roots, and lovers' rock.
Noches de Vudu Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451- 4677. 9pm, free. Salsa, samba, reggaeton, and Latin hip-hop with DJ Erick Santero and rotating DJs.

MONDAY 14
ROCK/BLUES/HIP-HOP
Cervantes, Black Light, Good City Lie Still Bottom of the Hill. 9pm, \$8.
Ferron, Bitch and the Exciting Conclusion, Redhead Café Du Nord. 8pm, \$20.
Lyfe Jennings Fillmore. 8pm, \$27.50.
Lightning Swords of Death, Valdur, Horn of Dagoth Elbo Room. 9pm, \$7.
S1 Automatic, Shootin' Lucy Hemlock Tavern. 8pm, \$5.

BAY AREA
Police, Elvis Costello and the Imposters Shoreline Amphitheatre, 1 Amphitheatre Pkwy, Mountain View; 421-TIXS. 7:30pm, \$46.50-231.50.
JAZZ/NEW MUSIC
Contemporary Jazz Orchestra Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Monk's Music Trio Simple Pleasures Café. 8pm, free.
Sasha Jacobsen and Friends Café Claude. 7:30pm, free.
BAY AREA
Split Lip, Myles Boisen, John Hanes Kingman's Ivy Room, 860 San Pablo, Albany; (510) 536-5888. 9pm, free. "Improv/Noise Hootenany."
FOLK/WORLD/COUNTRY
Damir Johnny Foley's. 9pm, free.
Doug Beavers and Su Conjunto Rovira Yoshi's SF. 8pm, \$16.
Toshio Hirano Amnesia. 8:30pm, free.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.
BAY AREA
"Derek Smith's Open Mic" 19 Broadway Nite Club, 19 Broadway, Fairfax; 459-1091. 9:30pm, free.
Tcheka Yoshi's. 8pm, \$20; 10pm, \$12.
"Traditional Irish Music Session" Starry Plough. 9pm, free.
DANCE CLUBS
Black Gold Koko Cocktails, 1060 Geary; 885-4788. 10pm-2am. Senator Soul spins soul, R&B, blues, jazz, and more — all on 45, of course.
Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3388 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quixx.
Club Dread Club Six. 9pm-2am, \$10. Reggae, brah!
Club 99 Stud. 9pm-2am, \$3. Virginia Suicide hosts as DJ Jay-R spins the grun-giest '90s rock, hip-hop, and who-knows-what-all.
Death Guild Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.
Dollar Monday El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!
High Rolling Low Budget Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nü jazz, and deep house with DJ Hofwegen and friends.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
94117 Madrone Lounge. 2pm-midnight, free. With board games, BYO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Risky Business DJ crew and guests spin hip-hop, switching up musical themes weekly.
BAY AREA
Hubba Hubba Uptown. 8pm, \$5. Live burlesque revue with Bombshell Betty, the Burlesqueeters, Tricksie Treat, Josie Starre, Bunny Pistol, Miss Kitty Whip, and more.
Industry Night Kingman's Lucky Lounge. 9pm-2am, free. Eclectic downtempo beats with DJ Daniel Imani. For service industry workers.
Three Day Weekend Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677. 9pm, free. DJ C-Moses spins local favorites. \$1 oysters all day.

TUESDAY 15
ROCK/BLUES/HIP-HOP
Black Dahlia Murder, Vader, Cryptopsy, Faceless, Despised Icon, Aborted, Born of Osiris, Psycroptic, White Chapel Fillmore. 4pm, \$25.
CONTINUES ON PAGE 40 >>

sundae july 20th.

flexx bronco

the merry widows

death valley high

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THINK 13
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Malika Madremana

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RED HOT SKILLET LICKERS**
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lesson with Nick & Leah

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FRI JULY 11th
SAT JULY 12th



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WED JULY 16th

Leon Russell
DANI PAIGE BAND

doors 7:30
\$25



THU JULY 17th

Say Hi

Alberta Cross

doors 8:30
\$15



FRI JULY 18th
SAT JULY 19th

LETTUCE Trombone
Shorty
and Orleans
Avenue

doors 8:30
\$20

MON 7.21/ DOORS 7:30PM/ \$13
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COLOSSAL YES • BENJAMIN WETHERILL
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WITH THE GET DOWN STAY DOWN
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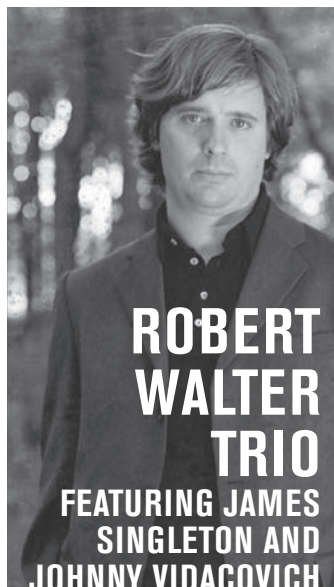
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TUE/15
ROCK/BLUES/HIP-HOP
CONT>>

» Citay, Tall Firs, Sleepy Sun, Corvette Summer Café Du Nord. 8pm, \$10-20. Benefit for Rough and Tumble Theater Co. Fat Tuesday Band Biscuits and Blues. 8 and 10pm, \$15. Troubleshoes, Faulty Plum Bottom of the Hill. 9pm, \$8.

JAZZ/NEW MUSIC

Milla Trio Shanghai 1930. 7pm, free. Kim Nalley Jazz at Pearl's. 8pm, \$15; 10pm, \$10. Regina Maria Pontillo Climate Theater, 285 Ninth St; www.musicboxseries.com. 8pm, \$7-15.



PHOTO BY EDEN BATKI

Port O'Brien

» PREVIEW A little more than a year ago, a “too-pretty-to-refuse-you” friend dragged me to a Bright Eyes concert. I remember almost nothing of the group’s set, and I wasn’t the drunk one. Connor Oberst, so hipster-slim you know he’s a lightweight, strutted on stage, Corona in hand, his stage presence as deflated as his sound, unsure of the notes in his repertoire’s half-octave range. His reputation as a talented musician debunked, he nevertheless justified his holding the helm at the label he founded, Saddle Creek, judiciously booking Oakland locals Port O’Brien as his opening band. Oberst isn’t the only A&R man with his eyes on O’Brien — just last year the band toured Europe with Modest Mouse, and for good reason. With a quivering-lip, about-to-cry delivery held in common with Oberst, O’Brien frontman Van Pierazalowski sings log-cabin laments to the supporting sounds of soft-pedaled piano, back-porch banjo, and guitar strums. When drummer Joshua Barnhart turns on his snare, tightens his drumheads and polishes his crash cymbals, the sound morphs into an Appalachian anthem, the folk instrumentation swallowed by vocals sung together by the audience and the entire band. O’Brien leaves its audience members wishing their hearts had ears in one instant, and bouncing on the balls of their feet, arms held high and voices raised in song the next. If Oberst specializes in wrist-slitting emo, O’Brien cleans the wounds with a fusion of old-wives witch hazel and indie antiseptic sting: modern moonshine melodies to shout and sob our separate ways to catharsis. (Ian Ferguson)

PORT O'BRIEN With the Builders and the Butchers. Fri/11, 9:30 p.m., \$12

Café Du Nord, 2170 Market, SF. (415) 861-5016, www.cafedunord.com

Ricardo Scales Top of the Mark. 7pm, \$5. **Stompy Jones** Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.

Vince Lateano Trio Savanna Jazz. 8pm, \$5.

BAY AREA
“Jazzschool Tuesdays” Jupiter. 8pm, free. **R&B Free Jazz Gospel Supreme 80** Uptown. 9pm, \$7.
“Singers’ Open Mic with Ellen Hoffman” Anna’s Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Fancy Dean Band, Patient Zero, Dave G. El Rio. 8pm, free.
Michael Duffy and Friends Plough and Stars. 9pm, free.
Nicole McRory Johnny Foley’s. 9pm, free.
Nobody from Ipanema Elbo Room. 9pm, \$7.
» **Marabelle Phoenix, Prairie Dog** Hemlock Tavern. 9:30pm, \$5.

BAY AREA
“Freight Open Mic” Freight and Salvage Coffee House. 8pm, \$5.50.
“Open Mic with Joan Pez and Girl George” Starry Plough. 7:30pm, free.
Son de Madera Yoshi’s. 8pm, \$16; 10pm, \$10.
Tee Fee Swamp Boogie Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Argus Lounge 9pm-1:30am, free. DJs RaviRocka and Rough Gems spin, well — rockers and rough gems. Duh.
Brownies for My Bitches Harvey’s, 500

Castro; 431-4278. 10pm-2am, **Change the Beat** Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
» **Drunken Monkey** Annie’s Social Club. 9pm-2am, free. DJs Cracker and Rosilla spin the good stuff. Now get sloppy!
Hold Yr Horses Aunt Charlie’s Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Electro, no wave, ’80s, ’90s, hip-hop, disco, punk, synth pop, and more with DJ Rchrd Oh?!

Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet ’60s soul 45s with DJ Lucky and friends.
Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.

BAY AREA
Flood Night Kingman’s Lucky Lounge. 9pm-2am. Eclectic downtempo beats with DJ Flood.
Zero Worship Ruby Room. 9pm. DJ Jarrett Prayers spins Northern soul, Motown, freak-beat, garage, punk, and new wave. \$2 well drinks with valid student ID. **SFBG**

club list



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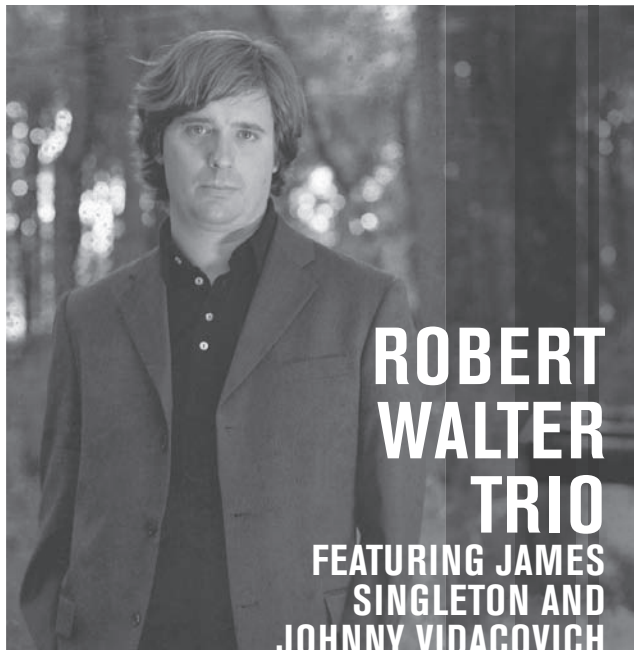
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“Timothy Horn: Bitter Suite”

» **REVIEW** At some point this summer, you'll likely be asked — or roped into — accompanying visitors to see the Dale Chihuly exhibition at the de Young Museum. It's a pretty series of darkened rooms with enormous blown glass forms, lit to show off a floorshow of colors and whimsical shapes. There's nothing conceptually difficult or politically offensive in this Willy Wonka-scale display. But if it leaves you craving craftsmanship *and* concept, a quick trip upstairs to see Timothy Horn's installation “Bitter Suite” should cure that.

The Australian sculptor, known for his large-scale versions of 18th-century jewelry, also has a background in glasswork. But two of the three pieces he created for this part of the museum's *Collections Connections* series sparkle with sugar crystals. Horn's objects are a response to the not-so-happy Cinderella story of Alma Spreckles, widow of millionaire sugar baron Adolph Spreckles and founder of the California Palace of the Legion of Honor. Horn's hefty 300-pound chandelier piece *Diadem* is a larger-than-life, rock candy-encrusted beast hanging near Sir John Lavery's matronly oil portrait, *Mrs. Adolph Bernard Spreckles* (1932). Mirrors on either side of the room create that never-ending-hallway effect, with the honey-colored chunky chandelier echoing like a lost guest at Versailles. Big enough for a small princess to ride in, Horn's carriage, *Mother-Load*, is also caked in sugar crystals and shellacked light brown. Looking like a giant baked cookie confection, it's cousin to the museum's sedan chair (circa 1760) that once served as a phone booth in Spreckles' home. The third piece, *Sweet Thing*, a grossly magnified French baroque earring with big blown-glass pearl drops, drips with unwearable glamour. In this era of comically high-priced contemporary art and Las Vegas-as-the-adult-Disneyland, Horn points us to the intersection where beauty and greed mutate together. (Stacy Martin)

TIMOTHY HORN: BITTER SUITE Through Oct. 12. Tues.–Sun., 9:30 a.m.–5:15 p.m. (Fri., 9:30 a.m.–8:45 p.m.). De Young Museum, Golden Gate Park, 50 Hagiwara Tea Garden Drive, SF. \$10, \$7 seniors, \$6 for ages 13–17 and college students with ID (free first Tues.). (415) 750-3600, www.famsf.org/deyoung

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 18, for information on how to submit items to the listings. For complete listings, go to sfbg.com.

MUSEUMS

California Palace of the Legion of Honor Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). “**Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures.**” Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug 10. “**Women Impressionists.**” Works by Marie Bracquemond, Mary Cassatt, Eva Gonzalès, and Berthe Morisot. Through Sept 21. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. “**From Richie Rich to Wendy the Witch: The Art of Harvey Comics.**” Original art from Harvey Comics, including Casper, Hot Stuff, Sad Sack, and Little Dot. Through Nov 30. **Contemporary Jewish Museum** 763 Mission;

www.thecjm.org. Mon–Tues, Fri–Sun, 11am–5:30pm; Thurs, 1–8pm. \$10, \$8 seniors and students, free for 12 and under and members. “**From the New Yorker to Shrek: The Art of William Steig.**” Works by the cartoonist and creator of *Shrek*. Through Sept 7. “**Being Jewish: A Bay Area Portrait.**” Photos from the Bay Area Jewish community. Through Sept 9. “**In the Beginning: Artists Respond to Genesis.**” Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 4, 2009. “**John Zorn Presents the Aleph-Bet Sound Project.**” Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Jan 4, 2009. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and 10th Ave); 750-3600. Tues–Sun, 9:30am–5:15pm (Fri, 9:30am–8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). “**Chihuly.**” Glass works by Dale Chihuly. Through Sept 28. “**Jane Hammond: Paper Work.**” Works incorporating prints, photocopies, collage, and handwork. Through Aug 31. “**Bitter Suite.**” Sculptures incorporating crystallized sugar by Timothy Horn. Through Oct 12. **GLBT Historical Society** 657 Mission, gallery no

CONTINUES ON PAGE 44 »

SINGLES PARTIES

- JUL 11** Lock & Key & Dance, Pleasanton
- JUL 12** Grand Opening Art & Wine Tasting, SF
- JUL 13** Free Single Travel Party, SF
- JUL 13** Finding a Lasting Relationship Seminar, Santa Rosa JC
- JUL 18** A Touch of Class, Santa Clara
- JUL 21** Walnut Creek Single Mingle
- JUL 22** Young Professionals Mixer, SF
- JUL 25** Summer in the City Dance, SF
- JUL 26** Summer Night Delight Dance, San Rafael
- JUL 31** 3rd Annual Barbary Coast Beer Tasting Party, SF
- AUG 1** Contra Costa Singles Convention, Concord
- AUG 7** Single Mingle, Fairfield
- NOV 2** The Art of Flirting Seminar, Santa Rosa JC

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7/16 Sleep Train Pavilion

CITAY
7/15 Cafe du Nord

MASTER/SLAVE CAVES
7/16 Rickshaw Stop



WOLF PARADE
7/17 Fillmore

BOYS LIKE GIRLS
7/17 Berkeley Community Center

THE LONG WINTERS
7/17 Independent

HARRY AND THE POTTERS
7/18-19 Bottom of the Hill

BOY GEORGE
7/18 Grand Ballroom

MELVINS BIG BUSINESS
7/18 Slim's



THE GROUCH BAYLIENS
7/19 Slim's

FEIST
7/19 Greek Theatre

JEFFERSON STARSHIP THE ZOMBIES
7/20 Grand Ballroom

MARTIN LUTHER
7/20 DNA Lounge

YARDBIRDS
7/20 Red Devil Lounge

N.E.R.D.
7/21 Fillmore

MAGIC BULLETS
7/23 Rickshaw Stop

ROBERT WALTER TRIO
7/22-23 Yoshi's Oakland

BARCELONA
7/23 Hemlock Tavern

WYCLEF JEAN
7/23 Mezzanine

EMMYLOU HARRIS
7/26 Nob Hill Masonic Center

PERSEPHONE'S BEES
7/26 The Uptown



HANK IV PINK REASON
7/26 Hemlock Tavern

BOOKA SHADE
7/27 Mezzanine

JAMES TAYLOR
7/27 Greek Theatre

EL GUINCHO TUSLE
7/28 Independent

THE HOLD STEADY
7/29 Mezzanine

JAY REATARD
7/29 Independent

THE HOLD STEADY
7/29 Mezzanine

BLOCK PARTY DOES IT OFFEND YOU, YEAH?
7/30 Fillmore

EL VEZ
7/30 Slim's
THAO WITH THE GET DOWN STAY DOWN
7/31 Independent

MINIPOP
8/1 Independent

FILM SCHOOL
8/3 Cafe du Nord

JULIAN MARLEY 8/4 INDEPENDENT



DOLLY PARTON
8/3 Greek Theatre

THE FAINT
8/5 Grand Ballroom

HUMAN LEAGUE
8/9 Mezzanine

SQUIRREL NUT ZIPPERS
8/12 Independent

BOW WOW
8/15 Fillmore



OR, THE WHALE THE FEDERALISTS
8/15 Great American Music Hall

ROCK THE BELLS: A TRIBE CALLED QUEST NAS MOST DEF
8/16 Shoreline Amphitheatre

FORREST DAY
8/16 Independent

OUTSIDE LANDS MUSIC & ARTS FESTIVAL
8/22-24 Golden Gate Park

THE HOT TODDIES THE MUMLERS
8/23 The Uptown

!!!
8/27 Independent

SLIM CESSNA'S AUTO CLUB
8/30 Great American Music Hall

NINE INCH NAILS DEERHUNTER
9/5 Oracle Arena

ASSYLUM STREET SPANKERS
9/6 Red Devil Lounge

Go to sfbg.com for more concert listings!
Please check with music venues for prices and availability

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN

FRIDAY NIGHTS

@the de Young

JULY 11

CELEBRATING CHIHULY

5:00 p.m.–8:45 p.m. with live music and cocktails.
Regular museum admission prices apply.

VIEW the exhibition *Chihuly at the de Young* – an exploration of the groundbreaking artwork of Dale Chihuly. From the *Mille Fiori* (a 56-foot garden of glass) to the *Saffron Tower* (a 30-foot neon sculpture), this exhibition challenges convention with a feast of bold color, dramatic forms and extraordinary composition.

EXPERIENCE La Pocha Nostra as they perform the *New Barbarians at the de Young*, a commissioned piece by Guiillermo Gomez-Peña, Roberto Sifuentes, Violeta Luna and Michele Ceballos.

DANCE to the soul-funk, disco-house, Afro-Latin, break beat sound of *Pleasuremaker*.

CREATE Chihuly-inspired towers and include the entire family.



Dale Chihuly, *Black Basket*, 2008, photo by Scott Mitchell Leen.

de Young



Golden Gate Park • San Francisco
415-750-3600 • deyoungmuseum.org

Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSf's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



the James Irvine foundation



GUARDIAN

MUSEUMS

CONT>>

300; 777-5455, www.glbthistory.org. Tues-Sat, 1-5pm. \$4, \$2 seniors and students. **“Dykes on Bikes: 30 Years at the Forefront.”** Exhibit celebrating Dykes on Bikes' place at the front of the SF Pride Parade. Through Sat/12.

San Francisco Museum of Craft and Design 550 Sutter; 773-0303, www.sfmcd.org. Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. \$5, \$3 students (free first Thurs). **“Crossing Boundaries.”** Furniture, sculptures, and design work by Randy Shull (walk-through tour with the artist Sat/12, 1pm). July 11-Sept 28.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **“Frida Kahlo.”** Exhibition commemorating the 100th anniversary of the artist's birth. Through Sept 28.

“Half Life of a Dream: Contemporary Chinese Art.” Works from the Logan Collection. July 10-Oct 5. **“The Art of Lee Miller.”** Career retrospective of photographs. Through Sept 14. **“Room for Thought.”** Computer-generated video installations by Swiss artists Alexander Hahn and Yves Netzhammer. July 10-Oct 5. **“246 and Counting: Recent Architecture + Design Acquisitions.”** Items acquired since curator Henry Urbach joined the staff in Sept 2006. July 10-Jan 4, 2009.

BAY AREA

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon-Wed, Sun, 11am-4pm. \$4, \$3 students and seniors. **“@60.art.israel.world.”** Recent work by more than 20 contemporary Israeli artists. Through July 27.

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **“Birth of Cool: California Art, Design, and Culture at Midcentury.”** Painting, architecture, furniture design, decorative and graphic arts, and music in mid-20th century California. Through Aug 17.

“Cool Remixed.” A look at Northern California “cool” via graffiti art, film, fashion, dance, skateboard, and bike culture. Through Aug 17.

San Jose Institute of Contemporary Art 560 S First St, San Jose; (408) 283-8155, www.sjica.org. Tues-Wed, Fri, 10am-5pm; Thurs, 10am-8pm; Sat, noon-5pm. Free. **“Memories I'll Never Have.”** Brendan Lott finds photos found on the Internet and sends them to China to be reproduced as oil paintings. Through Aug 2. **“Monotype Marathon 2008.”** Fundraiser featuring monotypes by more than 100 artists (auction July 19, 6-8pm). Through July 19.

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“MATRIX/REDUX.”** Group show celebrating the 30th anniversary of BAM/PFA's MATRIX program. Through July 20. **“The Shape, the Scent, the Feel of Things.”** Video installation by Joan Jonas. Through July 20. **“Held Rectangles.”** Conceptual works by John C. Fernie and Lawrence Weiner. Through Aug 3. **“Home Movies.”** Installation of LED lights and film projections. Through Aug 1. **“The Other Night Sky.”** Photographs of American spy satellites made through high-magnification telescope lenses by Trevor Paglen. Through Sept 14.

GALLERIES

OPENING

ArtHaus 411 Brannan; 977-0223. Tues-Fri, 11am-6pm. “Outward Appearances,” figurative works by gallery and guest artists, including Joanne Landis (reception Thurs/10, 6-8pm). July 10-Sept 27.

Cain Schulte Contemporary Art 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “Translucent: Contemporary Works in Wax,” group show (reception Fri/11, 5:30-7:30pm). July 11-Aug 16.

Dolby Chadwick 210 Post, suite 205; 956-3560. Tues-Fri, 10am-6pm; Sat, 11am-5pm. “New Still Life Paintings,” works by Dan Jackson; “New Paintings,” works by Ada Sadler (reception Thurs/10, 5:30-8pm). July 10-Aug 20.

“Fecal Face Dot Gallery 66 Gough; www.fecalface.com/gallery. Wed, 3-8pm; Sun, noon-6pm. “The Benefit Show,” group show benefitting www.fecalface.com (reception Thurs/10, 6-9pm). July 10-24.

“Fraenkel Gallery 49 Geary, 981-2661. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm.

VISUAL ART

“Several Exceptionally Good Recently Acquired Pictures XX,” group show of photographs. July 10-Aug 16.

Galería de la Raza 2857 24th St; 826-8009. Tues, 1-7pm; Wed-Sat, noon-6pm. “Narrating Identity, (Dis)locating Bodies,” works by Monica Enriquez-Enriquez, Sonali Gulati, Vanessa Huang, Ines Morales, Susana Quiroz, and Rebeka Rodriguez (reception Fri/11, 7:30pm; \$2). July 11-Aug 8.

Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. “Sacred Space,” works by Noel Neri; “Integral Whirl,” works by Laura Dufort (reception Thurs/10, 5:30-7:30pm). July 9-Aug 2.

Hackett-Freedman 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. New paintings by Jeffrey Ripple; “New Selections,” group show (reception Thurs/10, 5:30-7:30pm). July 10-Aug 30.

Hamburger Eyes Photo Epicenter 26 Lilac; 550-0701. Mon-Fri, 10am-8pm. “The Low Road,” photographs by Ted Pushinsky (reception Thurs/10, 5-9pm). July 10-Aug 7.

Harrington Arts 870 Market, suite 1049; 981-9277. Call for hours. “I Feel Fine,” new works by Eric Baskauskas (reception Sat/12, 5:30-8pm). July 12-Aug 8.

Iceberger Gallery 3150 18th St, no. 109; 225-8392. Call for hours. “Demikhov's Hands of Glory,” sculptures by Jen Merrill (reception Sat/12, 7-9pm).

Jewett Gallery San Francisco Public Library, Main Library, 100 Larkin, lower level; 557-4277. Mon, Sat, 10am-5:30pm; Tues-Thurs, 9am-7:30pm; Fri, noon-5:30pm; Sun, noon-4:30pm. “2008 Bay Area Heart Gallery,” photographs of children and their foster and adoptive families. July 12-Aug 17.

“Luggage Store Gallery 1007 Market; 255-5971. Wed-Sat, noon-5pm; and by appt. “Tela Araña Tela,” paintings by Ana Teresa Fernández (reception Fri/11, 6-8pm). July 11-Aug 9.

“Marx and Zavattero 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Let Us Now Praise San Francisco,” new fiction by Victor Martinez, Peter Plate, and Michelle Tea accompanied by photographs by Gregory Halpern, Whitney Hubbs, and Sean McFarland (reception Sat/12, 5pm). July 12-Aug 16.

“Million Fishes 2501 Bryant; (510) 593-7139. Sat-Sun, 1-4pm; and by appt. “Resonance,” sound installation by Alex Potts featuring a canopy of 100 naturally resonant gourd speakers used to amplify ambient music. July 12-30.

Mina Dresden 312 Valencia; 863-8312. Tues-Sat, 5-8pm; and by appt. “Women in INK,” group printmaking show (reception Thurs/10, 6-8pm). Through July 31.

Oxenrose Salon 448 Grove; 252-9723. Mon-Fri, 11am-8pm; Sat, 10am-7pm; Sun, noon-7pm. New works by Daniel Newman (reception Thurs/10, 8:30-11:30pm). Through July 31.

Rena Bransten Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “(In)Significant Objects,” paintings by Amer Kobaslija; “Creature Feature,” group show (reception Thurs/10, 5:30-7:30pm). July 10-Aug 15.

“Root Division 3175 17th St; 863-7668. Wed-Sat, noon-4pm; and by appt. “Insider/ Outsider,” group show of works by first- or second-generation immigrants from 13 ancestries (reception Sat/12, 7-10pm). July 9-29.

Southern Exposure 417 14th St; 863-2141. Tues-Sat, 3-6pm. “I Am Who I Am,” works by young SF artists (reception Sat/12, 1-4pm). July 12-26.

“Triple Base 3041 24th St; 643-3943. Thurs-Fri, 5-8pm; Sat-Sun, noon-5pm. “Open for Business,” weekly rotation of booths designed by artists and inventors offering goods, services, or information. July 10-Aug 3.

Varnish Fine Art 77 Natoma; 222-6131. Tues-Fri, 11am-11pm; Sat, 1-5pm. New works in metal and glass by Michelle Knox and in gouache and ink by Eukang Koh (reception Thurs/10, 6-9pm). Through Aug 9.

BAY AREA

Alta Bates Summit Medical Center 2450 Ashby, Community Art Gallery, Berk; (510) 204-1667. Daily, 24 hours. “Intertidal,” collages by Susan Adame, photo art by Tara Gill, photographs by Jamie McHugh, and sculptures by Judy Shitani. Through Thurs/10. “Fire and Flora,” hand-built ceramic vessels by Will Johnson and landscape paintings by Karen LeGault (reception Aug 10, 2-4pm). July 13-Sept 4.

Arts and Consciousness Gallery JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon-Fri, 11am-5pm; Sat, noon-5pm. “The Right Kind of Girl,” videos, sculptures, and drawings about female identity and experience by Heidi Forssell (reception Sat/12, 6-9pm). July 11-Aug 2.

Cricket Engine Gallery 499 Embarcadero, bldg 3, Oakl; (510) 835-1920, www.cricketengine.org.

Hours by appt. “Beauty and Power,” new works by Misty Gamble (reception Fri/11, 6-9pm; closing reception July 20, 3-6pm). July 11-20.

Dominican School of Philosophy and Theology 2301 Vine, Berk; (888) 450-3778. Mon-Fri, 9am-4:30pm. Paintings by Larry Melnick (reception Sat/12, 2-4:30pm). July 12-29.

“Float Cotton Mill Studio, 1091 Calcot Place, unit 116, Oakl; (510) 535-1702, thefloatcenter.com. Call for hours. “Art of the Cotton Mill Studios,” works by Keiko Nelson, Bill Stoneham, Elizabeth Tennant, and Susan Tuttle. Through Sat/12. “AutoErotica,” works by Phillip Hall, Bill Silveira, and Laurel True (reception Aug 9, 6-9pm). July 13-Sept 6.

“Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm; and by appt. “Residency Projects II, 2007 Kala Fellowship Exhibition,” works by Malcolm Smith (reception and performance Tues/15, 8:30pm). July 15-19.

Osher Marin Jewish Community Center 200 N San Pedro, San Rafael; 444-8000. Call for hours. “Yeladim Yisrael/Israeli Kids,” photographs by Rabbi Bernie Robinson (reception Fri/11, 12:30pm). July 10-Sept 25.

Wiegand Gallery Notre Dame de Namur University, 1500 Ralston, Belmont; (650) 508-3595. Tues-Sat, noon-4pm. “Then and Now,” works by graduate students in the Art Therapy program (reception Fri/11, 7-9pm). July 11-Aug 8.

ONGOING

“Adobe Books Backroom Gallery 3166 16th St; 864-3936. Daily, 10am-10pm. “The Book Paintings,” works by Scot Velardo. Through July 20.

Elins Eagles-Smith Gallery 49 Geary, suite 520; 981-1080. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Dialogue China Part I: Contemporary Chinese Paintings, Sculpture, and Works on Paper,” by Chen Wenling, Liu Hong, Lu Peng, the Luo Brothers, Suo Tan, Yu Fan, and Zhang Xiaogang. Through Tues/15.

“Frankenart Mart 515 Balboa; 221-2394. Wed-Fri, 6-9pm; Sat, 1-8pm; Sun, 1-6pm. “Reports and Documentaries,” additive art project, laboratory, and gallery show. Through Sun/13.

Gallery 1988 1173 Sutter; 409-1376. Tues-Sat, noon-7pm. “Everyone In Together,” group show of 45 artists. Through Sat/12.

Giant Robot SF 618 Shrader; 876-GRSF. Mon-Fri, 11:30am-8pm; Sat 11am-8pm; Sun, noon-7pm. “Periphery,” new works by Yellena James. Through July 16.

“Glama-Rama! 417 S Van Ness; 861-4526, www.glamarama.com. Tues-Sat, 10am-6pm. “Pudgy,” ceramics by Gina Lovoi. Through Tues/15.

Haines Gallery 49 Geary, fifth floor; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. “Fundamental Abstraction II: In Memory of Kim Wauson,” group painting show; “Color Charts,” works by Jaq Chartier. Through Sat/12.

Hespe 251 Post, suite 420; 776-5918. Tues-Sat, 10:30am-5:30pm. “Stacked Paintings,” works by Byron Spicer. Through Aug 30.

“Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Fri, 10am-6pm; Sat, 10am-5pm. “Beyond Representation,” group show. Through July 19.

“Limn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “07 08 28,” pencil drawings by Sid Garrison; “Paintings and Sound,” paintings and site-specific sound installation by Ted Vasin. Through July 19.

Little Tree Gallery 3412 22nd St; 643-4929, www.littletreegallery.com. Thurs, 3-8pm; Fri-Sat, noon-8pm; Sun, noon-6pm. “Soft Underbelly Recognition,” works by Eduardo Consuegra, Heather Cook, Eli Langer, and Sidonie Loiseleux. Through Sat/12.

Hotel Manilatown Center 868 Kearny; 399-9580. Tues-Sat, 1-6pm. “Behind Clo\$ed Dollar\$,” works by Carl Angel, Lucien Kubo, Doug Minkler, Johanna Poethig, and Shizue Seigel. Through July 19.

Micaëla 333 Hayes; www.micaela.com. Mon, by appt; Tues-Sat, 11am-7pm; Sun, noon-5pm. “Cold + Hot 2008,” group show of glass sculptures (reception July 18, 5pm). Through Aug 31.

“Mission 17 2111 Mission, suite 401; (510) 467-1818. Thurs-Sat, 3-6pm; and by appt. “The Land of a Million Cereals,” mixed-media installation by Ryan Alexiev. Through Sat/12.

Park Life 220 Clement; 386-7275. Daily, 11am-8pm. Paintings by Matthew Palladino. Through Sun/13.

“Ping Pong Gallery 1240 22nd St; 550-7483. Tues, Thurs, 6-9pm; Fri, 11am-5pm. “The Beast in Me,” works by Bethany Ayres, Astrid Bowlby, Alexander Cheves, Paul Clipson, Walter Logue, and Reuben Lorch-Miller. Through July 18. **SFBG**



Top of the Structure Is Not Empty

» **PREVIEW** The Garage is the kind of tiny, funky, out-of-the-way theater we all thought wouldn't be able to survive the dealings of cutthroat real estate moguls. Fortunately choreographer and arts entrepreneur Joe Landini failed to buy into the pessimism. In 2003 he founded SAFEhouse (Save Art From Extinction) and last year moved his operations into a former garage at 975 Howard Street, a block still industrial enough to have available parking at night. Drawing on his programming experience with the now-defunct Jon Sims Center for the Arts and Shotwell Studios, he has filled the space with events (dance, multimedia, theater, and performance art), workshops, and residencies — including one specifically for the LGBT community. For the first time, the multidisciplinary space hosts SAFEhouse's third Summer Performance Fest. Through August 28, Landini presents more than two dozen choreographers in shared evenings of edgy new works that should satisfy any aficionado wanting to take the pulse of the city. *Top of the Structure Is Not Empty*, with choreography by Rebecca Bryant, Cathie Caraker, Kelly Dalrymple, Sonshereé Giles, Hope Mohr, Don Nichols, Jerry Smith, and Andrew Wass opens the series. What do these ever-so-different-from-each-other artists have in common? They all investigate ideas on plagiarism and authorship in their work. Expect to see references to Trisha Brown, Miguel Gutierrez, Mark Morris, Nijinsky, Steve Paxton, Yvonne Rainer, Max Roach, and Meg Stuart. **(Rita Felciano)**

TOP OF THE STRUCTURE IS NOT EMPTY Fri/11–Sat/12, 8 p.m.

The Garage, 975 Howard, SF. \$10–\$20. (415) 885-4006,

www.975howard.com, brownpapertickets.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 18, for information on how to submit items to the listings.

THEATER

OPENING

Her Majesty Exit Stage Left, 156 Eddy; 673-3847, www.theexit.org. \$12-20 sliding scale. Opens Fri/11, 8pm. Fri-Sat, 8pm. Through July 19. Sean Owens and Christina Augello bring their quick-change farce back from New York.

Ishi: The Last of the Yahi Theatre Rhinoceros, 2926 16th St., 552-4100, ext. 104, www.the-rhino.org. \$15-35. Previews Wed/9-Fri/11, 8pm. Opens Sat/12, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through July 20. John Fisher, executive director of the Rhino, traces the history of San Francisco through the story of a native living in the California wilderness.

Jesus Hopped the 'A' Train Off-Market Theaters, 965 Mission; (510) 332-8970, www.brownpapertickets.com. \$20. Previews Thurs/10, 8pm. Opens Fri/11, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through July 20. Two death row prisoners debate religion in a play by Stephen Adley Gurguis.

Killing My Lobster Springs Forward, Falls Back Dance Mission, 3316 24th St., www.killingmylobster.com. \$15-20. Opens Thurs/10, 8pm. Runs Thurs-Fri, 8pm; Sat-Sun, 7pm (also Sat, 10pm). Through July 27. The KML crew goes back to the future in a series of time-traveling comedic skits.

The Listener Traveling Jewish Theatre, 470 Florida; www.crowdedfire.org, 433-1235. \$25. Previews Sat/12, 8pm; Sun/13, 5pm. Opens Mon/14, 8pm. Runs Thur-Sun, 8pm; Sun, 5pm. Through Aug 3. In their latest offering, Crowded Fire Theater Company gives a world premiere performance of Liz Duffy Adams's new post-apocalyptic play.

Misery Eureka Theatre, 215 Jackson; www.miserytheshow.com. \$25-30. Opens Fri/11, 8pm. Runs Thurs-Sat, 8pm. Through Aug 16. A novelist is at the mercy of his greatest fan when she rescues him from a car crash in this Stephen King drama.

A New Brain: A Musical Custom Stage, Off-Market Theaters, 965 Mission; 1-800-838-3006, www.custommade.org. \$20-30. Previews Thurs/10, 8pm. Opens Thurs/11, 8pm. Runs Wed-Sat, 8pm. Through Aug 9. William Finn's life as a disappointed songwriter unfolds in his autobiographical musical.

Private Eyes EXIT Theatre, 156 Eddy; 1-800-838-3006, www.brownpapertickets.com. Call for prices. Opens Thurs/10, 8pm. Runs Thurs-Sat, 8pm (also Sat, 2pm). No matinee Sat/12. Through July 26. Stephen Drewes directs Steven Dietz's steamy play.

Tartuffe Buriel Clay Theatre, 762 Fulton; 1-800-838-3006, www.african-americanshakes.org. \$20-25. Opens Fri/11, 8pm. Runs Fri-Sat, 8pm; Sun, 3pm. Through Aug 3. The African American Shakespeare Company stages noted screenwriter Charles Edward Pogue's adaptation of Molière's domestic comedy.

BAY AREA

Amadeus Forest Meadows Amphitheatre,

CONTINUES ON PAGE 46 »

**Tourists eat
sourdough bread.**

**San Franciscans
eat sourdough pizza.**

Goat Hill Pizza

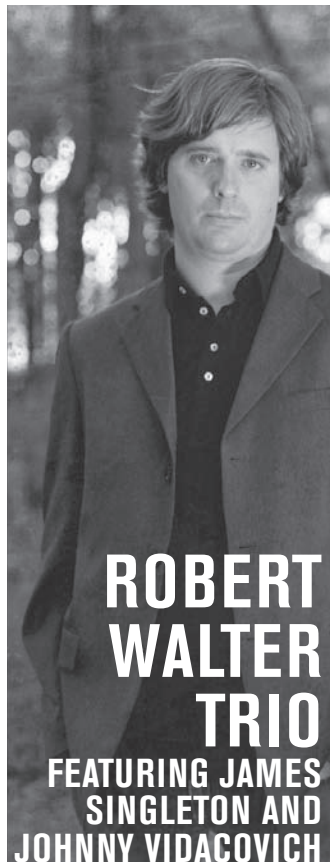


NEW HOWARD ST. LOCATION: 525 HOWARD ST. @ CLUB NV 357-1440

ORIGINAL GOAT HILL PIZZA: 300 CONNECTICUT ST. @ 18TH 641-1440

GOAT HILL PIZZA DELIVERY: 974-1303

Yoshi's
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WALTER
TRIO**
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SINGLETON AND
JOHNNY VIDACOVICH

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GUARDIAN

THE BUZZ BEFORE THE MORNING AFTER

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Gear up & head over to the Knockout before hitting the next day's annual ballyhoo of bikes and beer! Join your fellow riders for specially-priced ice cold liquid carbs!

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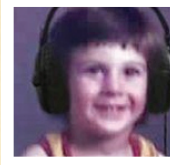
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FRIDAY, JULY 18
3223 MISSION
AT VALENCIA**

Best MUNI: 14/14L Mission, 26 Valencia, 49 Mission

GUARDIAN
THE SAN FRANCISCO BAY GUARDIAN



OPENING

CONT>>

Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. \$15-30. Opens Fri/11, 8pm. Runs Fri, 8pm; Sat-Sun, 4pm. Through Aug 24. See Web site for exact schedule. Peter Shaffer's play about the composer runs in repertory with William Shakespeare's *The Winter's Tale*.

Mama at Twilight: Death by Love Sister Thea Bowman Theater, 920 Peralta, Oakl; (510) 208-1912, (510) 835-8683. \$10-20. Opens Fri/1, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through July 20. Ayodele WordSlinger Nzinga's latest play explores how a black family deals with AIDS. **The Merry Wives of Windsor** Berkeley Art Center, 1275 Walnut, Berk; (510) 276-3871, www.brownpapertickets.com. \$12-17. Opens Wed/10. Runs Thurs-Sat. Through Aug 9. Call for times. Subterranean Shakespeare brings Vaudevillian clown humor to Shakespeare's comedy in a production directed by Katja Rivera. **Seven Brides for Seven Brothers** Woodminster Amphitheater in Joaquin Miller Park, 3300 Joaquin Miller Road, Oakl; (510) 531-9597, www.woodminster.com. \$23-38. Opens Thurs/11, 8pm. Runs Thurs-Sat, 8pm. Additional performance July 20, 8pm. Through July 20. The 1954 musical about mountain men in need of some female servitude enjoys an outdoor production. **The Winter's Tale** Forest Meadows Amphitheatre, Dominican University of California, 1475 Grand, San Rafael; 499-4488, www.marinshakespeare.org. See Web site for exact schedule. \$15-30. \$15-30. Opens Fri/11, 8pm. Runs Fri, 8pm; Sat-Sun, 4pm. Through Aug 24. William Shakespeare's tragedy runs in repertory with *Amadeus*.

ONGOING

American Joe Marsh Studio Theater, 1074 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. Thurs-Sat, 8pm. Through Aug 15. \$15-35. Liza Raynal performs her solo show about her soldier brother and their conflict-prone relationship. **Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-78. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits. **A Bowl of Rose Leaves** Studio 300 Theatre, 442 Post, fifth floor, www.abowlofroseleaves.com. \$19-23. Thurs-Sat, 8pm. Through Aug 30. Fred Smith's comedy looks back at modern art and artists. **Buried Child** Actors Theatre, 855 Bush; 345-1287, www.actorstheatresf.org. \$20-30. Thurs-Sat, 8pm. Through July 20. Christian Phillips and Jennifer Welch direct Sam Shepard's 1979 Pulitzer Prize-winning play. **Cabaret SF** Playhouse, 533 Sutter; 677-9596, www.ticketweb.com. \$40-50 (\$20 for previews). Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 20. Bill English directs the musical centered on the denizens and performers of the Kit Kat Club in Weimar-era Berlin. **Darren Romeo: the Voice of Magic** Post Street Theatre, 450 Post, second floor; 771-6900, www.poststreettheatre.com. \$40-65. Wed/9-Sat/12, 8pm (also Sat, 2pm). Sure enough Siegfried and Roy showed up on opening night to urge on their protégé, magician-singer Darren Romeo (billed as "the voice of magic"), but you won't find any animals or even any very original illusions in this overly slick and quickly boring Las Vegas act, which at times seems to have landed in San Francisco by some terrible mistake. Romeo is not a singer to write home about and his renditions of pop classics are often difficult to recognize. Much like the magic acts themselves, they come too distorted by "production values" (the whole show reads like TV, only bigger) to be very compelling. A skillful and personable enough guy, Romeo was probably at his best when doing a masterful no-frills card trick for a little girl in the audience. (Avila) **Last Voyage of the Omega** Stage Werx, 533 Sutter; 385-6296, www.knifebeatsfinger.com. \$12. Fri-Sat, 10pm. Through Aug 8. Cell phone users on Twitter help control the show in Sean Kelly's sci-fi comedy about stranded space travelers. **Oh My Godmother!** Zeum Theater, 221 Fourth St., 867-3911, 1-800-838-3006, www.ohmy-godmother.com. \$25-30 (\$20 for previews). Thurs-Sat, 8pm; Sun, 3pm. Through July 26. Eager performances, lively choreography, and some in-jokey SF humor help give Ron Lytle's 2005 "Cinderella-is-a-fella" musical comedy, set in the Castro, a reasonably smooth San

Francisco landing. But the show, spotted with capable if usually underwhelming songs, is ultimately as thin as the Beach Blanket fare it probably has its eye on, without the same heft in showmanship and with a tad less finesse. Albert (an amiable Brandon Finch) is a young gay man burdened by his homophobic stepmother (Jennifer Tice) and stepsisters (Julia Etzel and Lisa Otterstetter) — cartoon females who become the principle vehicles for a small but persistent streak of misogynist humor. When "Cinderalbert" (as they mockingly call him) falls literally for the neighborhood's hot and rich young Prince (Kyle Payne), Albert turns to his male godmother (Scott Phillips) for advice. Meanwhile, Albert's attempt to escape further embarrassment by dressing in drag only makes the lovestruck Prince doubt his own sexual preference, to the horror of his parents (John Errecia and Steve Yates), a gay couple more than a little reminiscent of the Robin Williams–Nathan Lane pairing in *The Birdcage*. It all works out as it must, if not quite fast enough. (Avila) **Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, www.pointbreaklive.com, www.theatermania.com. \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze. **Squeeze Box** Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-35 sliding scale. Extended run: Sat, 5pm. Through Aug 23. While other kids longed for stardom and riches, writer-performer Ann Randolph says she dreamed of being a saint and getting on the cover of the *Missionary Gazette*. Many footloose years later she winds up instead working the graveyard shift at a Santa Monica shelter for mentally ill homeless women, barely making ends meet herself and in fact crashing half the time on the office couch. After several years of ministering at the margins, she's on the brink of thorough disillusionment when a budding romance with a shyly decorous composer-accordionist named Harold provokes what amounts to a little secular crisis of faith (not to mention a hysterically ingenuous accounting of one of the more off-putting sex scenes ever committed to the stage). If Randolph is way past identifying as even a wannabe saint, she's still got some of the attributes you might expect to find in one, like an indomitable ego, an unusual store of courage and compassion and, most important, a flawless instinct for the hilarious and generally outrageous. They all come couched in a natural-born performer with a veteran's chops (she came up through the famed Los Angeles–based comedy group the Groundlings), giving her low-key, very funny, and surprisingly tender 75-minute Off-Broadway solo show (directed by Alan Bailey) a quiet sense of the miraculous. (Avila) **Red State** San Francisco Mime Troupe, 285-1717, www.sfmt.org. Free. Sun, 2pm; Yerba Buena Gardens, Mission and Third St., SF (additional performances listed under Bay Area, location changes weekly; see Web site). The Mime Troupe's latest political satire musical takes place in a small town on election day. **Skittish** Stage Werx, 533 Sutter; (510) 787-2706, www.skittishcompany.com. \$15-20. Fri-Sat, 8pm. Through Aug 31. The Skittish Company presents an evening of six comedies for two actors. **Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, www.brownpapertickets.com. \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff. **Theater of the Ridiculous** Revival Hypnodrome, 575 Tenth St.; 377-4202, 1-800-838-3006, www.thrillpeddlers.com. \$10-69. Wed, show-times vary; Fri-Sat, 8pm; Sun, 3 and 6pm. Through Aug 16. Stage-blood champs the Thrillpeddlers present three high-camp programs in repertory: "White-Hot and Warped" multimedia night (Wed); Charles Busch's *Theodora, She-Bitch of Byzantium* (Fri-Sat); and Charles Ludlam's *Jack and the Beanstalk* (Sun). In Charles Busch's slaughterhouse of a second play (his 1984 follow-up to *Vampire Lesbians of Sodom*), a rousing carousel of carousing and scheming at the court of Byzantium, where intrigues revolve around a titular heroine whose initial entrance is both unaccountably late and predictably fabulous. Director Russell Blackwood's ever-game cast is uneven but has its brightest spots in the crucial places, beginning with Jef Valentine's vivacious drag "queen" Theodora, a prostitute-turned-pent-up empress and misunderstood misanthrope with a great pair of gams, who in desperation (and a camp form of Shakespearean hyperreality) disguises herself as a boy to visit her old friend, the gypsy queen Fata Morgana (an equally sharp Eric Tyson Wertz), for help with her loveless marriage to

the emperor Justinian (RJ Owens) — a royal pain in the ass to all, not least to love slave Toso (T.J. Buswell), object of Justinian's un-Zen and unwanted arrangements of peacock feathers. A plot or two later, this evergreen one-act "tragedy" ends all red in the obligatory bloodbath, before the colorful evening continues with a reasonably diverting Hypnodrome floorshow known as "The Blue Hour." (Avila) **Tea 'N Crisp** SF Playhouse, 533 Sutter; 677-9596. \$20-26. Sun, 2:30pm. Through Aug 31. Richard Louis James celebrates the life of Quentin Crisp with his solo show based on the gay British author's writings and public quips. **The W. Kamau Bell Curve** Shelton Theatre, 533 Sutter; brownpapertickets.com. \$20. Thurs, 8pm. Through July 31. Just when you thought identity politics were passé, along comes the 2008 Democratic Party presidential primary, forcing us all to endure many a tired stereotype that should have died out with the advent of the disco era. Luckily, we have W. Kamau Bell to help us recover from the trauma while guiding us safely away from the precipice of other bad habits. In this 90-minute show, the longtime solo performer and half of the comedy duo Siskel and Negro breaks down the problems with PC terminology, while coming up with a few absurd ones of his own. With today's headlines providing him new material, Bell constantly updates the show, optimizing it for multiple viewings. We also get the back story on how Bell was raised by a single mom with a PhD instead of, as you might now be wondering, a rap sheet, and how early childhood experiences with skin-color bias shaped his future outlook. Along the way, Bell flows easily from biting to charming, pensive to goofy. Through studying martial arts, dating white women, getting a fancy salon haircut, and living in San Francisco, Bell comes to realize there are really only two kinds of people in this world. I was glad to find out that he and I are the same kind. (Giattina) **What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, www.celebratedclitoris.com. \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex. **Work Eats Home** Phoenix Theatre, 414 Mason; 814-3944, www.sleepwalkers-theatre.com. \$12 (half price on Fridays). Thurs/10-Sat/12, 8pm. Sleepwalkers Theatre begins its second season with a slate of five one-acts built around the workplace and the place of work in our lives. If this is repeatedly where the mundane meets the insane, these intelligent and playful pieces suggest they were never very far apart. A swift, enjoyable evening starts with Ian August's *Office Spacey* daydream cum instructional empowerment workout, *How to Survive in Corporate America*. It covers familiar ground, but with a confidence and humor that, under Katie Cruz's direction, receive their full due in Ari Owens and Ian Riley's sharp and fresh performances. Owens then returns in another expert turn — a lonely, harried office worker's veritable monologue, written by Tim Bauer and directed by Riley, broken up only by the spur of *The Magic Word*. Other highlights include David Ackerman's *Shred This*, an Eugene Ionesco-like duet between fellow office flunkies (Damian Lanahan-Kalish and Riley) at the paper shredder, where boredom and paranoia mix with delusions of authoritarian grandeur and wishful thinking (amid versatile clumps of tattered paper). And Ryan Beebe's *Something Warm* measures loneliness and the fleeting nature of relationships among three everyday lost souls (Drew Crocker, Owens and Riley) with understated truth, bitingly funny dialogue, and some of the best performances of an already strong evening. Even for a company with many more seasons and a frill-filled budget behind it, lean and mean Sleepwalkers deliver notable taste, smarts, and talent. (Avila)

BAY AREA
An Ideal Husband Bruns Amphitheater, 100 Gateway Blvd, Orinda; (510) 548-9933, www.calshakes.org. \$32-62. Tues-Thurs, 7:30pm; Fri-Sat, 8pm; Sun, 4pm. Additional matinee July 26. 2pm. California Shakespeare Theater puts on the Oscar Wilde political comedy. **The Busy World Is Hushed** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$40-42. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 20. Aurora Theatre Company closes its season with a staging of Keith Bunin's 2006 play directed by Robin Stanton. See "Beyond Belief." **Citizen Josh** Ashby Stage, 1901 Ashby, Berk., (510) 841-6500, ext. 303, www.shotgunplayers.org. \$20-25. Thurs-Sat, 8pm; Sun, 5pm (except July 20, 8pm). Through July 20. KQED's Josh Kornbluth remounts his solo show about his life

as an East Bay activist. **Kiss Me Kate** Contra Costa Civic Theatre, 951 Pomona, El Cerrito; (510) 524-9132, www.cccct.org. \$15-24. Fri-Sat, 8pm; Sun, 2pm. Through Aug 3. This greenroom comedy about a musical production of *Taming of the Shrew* won the first Tony awarded for Best Musical in 1949. **Red State** San Francisco Mime Troupe, 285-1717, www.sfmt.org. Free. Wed, 2pm; Mill Valley Community Ctr., 180 Camino Alto, Mill Valley; Sat, 2pm; Mosswood Park MacArthur & Broadway, Oakl. (San Francisco shows listed separately, location changes weekly; see Web site). The Mime Troupe's latest political satire musical takes place in a small town on election day. **Snapshots** TheatreWorks, Mountain View Center for the Performing Arts, 500 Castro, Mountain View; (650) 903-6000, www.theatreworks.org. \$26-64. Wed/9, 7:30pm; Thurs/10-Sat/12, 8pm (also Sat, 2pm); Sun/13, 2 and 7pm. TheatreWorks stages the West Coast premiere of Steven Schwartz's musical about a couple's 30-year relationship, featuring popular songs from Schwartz's *Wicked*.

DANCE

peck peck dance ensemble CounterPULSE, 1310 Mission; 1-800-838-3006, www.peck-peckdanceensemble.com. \$18-20. Fri-Sat, 8pm. The modern dance company performs works by choreographers Jenny McAllister, Sean McMahon, and Sarah Sassi. **Scott Wells and Dancers** Project Artaud Theater, 450 Florida; (415) 863-9834, www.artaud.org. \$18-22. Thurs-Sat, 8pm. The company premiere's *West Side Story Dances* and remounts *Home*. **The Scratch 4 Bloomin'** Mercy High School Theater, 3250 19th Ave.; thescratch4bloomin.com. \$20. Sat, 7:30pm. Students of Saki Suto perform jazz in various dance styles, including funk and modern. **SF Conservatory of Dance** The Registry Center, 1270 Sutter; 309-9419, www.sfconservatoryof-dance.org. \$10-15. Thurs, 7:30; Fri, 5:30, Sun, 2pm. The contemporary ballet school presents its advanced students in a summer showcase. **The Top of the Structure Is Not Empty** Garage, 975 Howard, SF. (415) 885-4006, www.975howard.com, brownpapertickets.com. \$10-20. Fri-Sat, 8pm. See picks box.

BAY AREA
The 14th Annual Bay Area Follies Roda Theater, Berkeley Repertory, 2025 Addison; www.berkeleyrep.org. \$12-15. Sat, 7pm; Sun, 2pm. Gil Chun presents a mixed program of tap, hula, jazz, and ethnic dance.

PERFORMANCE

Dirty Little Secret Empire Plush Room, York Hotel, 940 Sutter; 885-2800, www.theempire-plushroom.com. \$25. Fri-Sat, 11pm. Ongoing. This evening of performance is a Roaring '20s revue. **Kinsey Sicks** Herbst Theatre, 401 Van Ness; 392-4400, www.kinseysicks.com. \$25-35. Fri, 8pm. The four queenie darlings of dragapella blow into town for one night with *Wake the F@##k Up America*. **Monday Night Marsh** Marsh, 1062 Valencia; 826-5750, www.themarsh.org. \$7. Mon, 7:30pm. Local soloists and playwrights present their works in progress. **Mortified** Make-Out Room, 3225 22nd St., www.getmortified.com. \$12-15. Fri and Mon, 8pm. Locals share too much information about their most embarrassing moments at the regular storytelling show. **Pocket Opera** Legion of Honor, Lincoln Park, 34th Ave. and Clement; www.pocketopera.org. Sun, July 19-20 and 27, 2pm. \$34-37. The local opera present Giacomo Puccini's *La Bohème* in English. **Porchlight Storytelling** Swedish Music Hall, 2175 Market; 861-5016, www.porchlightsf.com. \$15. Fri, 8pm. For the sixth anniversary show, storytellers spin yarns on the fly around the seven deadly sins. **The Purple Friday Show** Purple Onion, 140 Columbus; 217-8400, www.caffemacaroni.com. \$5-7. Fri, 10pm. Ongoing. Kiyoshi Foster and Guy J. Jackson host a variety show. **Shave and a Haircut** Edinburgh Castle, 950 Geary; www.litquake.org. \$10. Sat, 9pm. Authors Beth Lisick, Alan Black, and more confront their ill feelings towards athletics at this LitQuake reading and fundraiser. **Viva Cuba** Mission Cultural Center for Latino Arts, 2868 Mission; 821-1155, www.missionculturalcenter.org. \$15. David A. Jones writes, choreographs, and directs an avant-garde musical

set in post-revolutionary Cuba. **Writers with Drinks** Make-Out Room, 3225 22nd St., charlie@writerswithdrinks.com. \$3-5 sliding scale. Sat, 7:30pm. Author and editor Charlie Jane Anders hosts this month's reading, featuring Ray Molina, Mistress Morgana, Marta Randall, and Ishmael Reed.

BAY AREA
Actors Reading Writers Berkeley City Club, 2315 Durant; (510) 932-0214. Free. Mon, 7:30pm. Local actors give dramatic readings of works by N. M. Kelby. **Berkeley Opera** Julia Morgan Center for the Arts, 2640 College, Berk.; (510) 841-1903, www.berkeleyopera.org. \$16-44. Sat, 8pm. Also, July 16, 7:30pm; July 19, 8pm; and July 20, 2pm. The local opera company performs Giacomo Puccini's classic *Tosca*. **Il Trovatore** Hofmann Theatre, Leshner Center for the Arts. 1601 Civic Dr., Walnut Creek; (925) 944-9610, www.festivalopera.org. \$36-100. Sat, Tues, and July 18, 8pm. The Festival Opera performs the intense Giuseppe Verdi piece.

COMEDY

Annie's Social Club 917 Folsom; www.sfstand-up.com. Tues, 6:30pm: "Comedy Speakeasy," hosted by Jeff Cleary and Chad Lehman, free. **Bayfront Theater** Fort Mason Center, bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: BATS Improv, \$15. Sun, 7pm: student improv, \$5-8. **Brainwash** 1122 Folsom; 861-3663. Wed, 8pm: "The Broad Way Open Mike," free. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free. **Club Deluxe** 1511 Haight; 552-6949. Mon, 9pm: "Comedy Deluxe," with rotating hosts Sam Arno and Leah Eva, free. **Cobbs Comedy Club** 915 Columbus; 928-4320, www.cobbscomedy.com. Fri-Sat, 8 and 10:15pm: Christian Finnegan, \$18.50-20.50. **Deco Lounge** 510 Larkin; 846-7290. Fri, 10pm. Candy Churilla, David Hawkins, and Ronn Vigh host "Up, Mayhem, and More," an evening of unconventional comedy. **Delirium** 3139 16th St, 552-5525. Wed, 6:30pm: "Your Name Here Comedy Show" open mic, free. **Grant and Green Saloon** 1371 Grant; 693-9565, benfeldmancomedy.com. Free. Mon, 7:30pm: Ben Feldman hosts "The Joke Show," a weekly showcase of local talent, free. **Harvey's Funny Tuesdays** Harvey's, 500 Castro; 846-7290, harveysfunnytuesdays@yahoo.com. Tues, 9pm. Nick Leonard and Ronn Vigh host a gay comedy night. **On the Corner** 359 Divisadero; 522-1101, www.joegleckler.com. Thurs, 7:30pm: Joe Gleckler hosts a weekly showcase, \$5 suggested donation. **Our Little Theater** 287 Ellis; 928-4060. Wed, 8pm; Fri-Sat, 9:30pm: "Bay Area Comedy Showcase," hosted by Sia Amma, \$10-15. **Purple Onion** 140 Columbus; 863-1076, www.sfmprovfestival.com, www.imporvalliance.com. Thurs-Sat, 8pm (through Aug 23): The San Francisco Improv Festival 2008, \$15-20. **San Francisco Comedy College** Clubhouse 414 Mason, suite 705; www.sfcomedycollege.com. Wed, 8pm: "Hump Day Comedy," \$5. Thurs, 8pm: "Gays and Dolls," \$8. Fri, 7pm: "Late Night SFCC Open Mic," \$5. Fri, 9pm: "Scantly Clad Comedy," \$7. Sat, 6pm: "New Talent Show," \$5. Sat, 9pm: "Naked Comedy," \$10. Sun, 6pm. **SF Playhouse** 533 Sutter, second floor; www.comedyonthesquare.com. Thurs-Sat, 8pm (through Aug 23): San Francisco Improv Festival 2008, \$15-20. Sun, 8:30pm: Tony Sparks hosts a weekly comedy showcase, \$20. **Shelton Theater** 533 Sutter; (510) 595-5597, www.bigcityimprov.com. Fri, 10pm: Big City improv troupe, \$20. **Usual Suspects Cafe** 450 Broadway; 434-4444. Thurs-Sat, 7pm: Up and Coming, an open mic hosted by Bob Bosco, free.

BAY AREA
Temescal Art Center 511 486th St; 430-5698, www.stonesoupimprov.com. \$9. Sat, 8pm. Stone Soup Improv — featuring members Emily Duffy, Ryan Fuller, Dan Rosenthal, Adriana Russell, Jennifer Simmons, and Jonathan Stern — performs its weekly gig. **White Horse** Inn 6551 Telegraph, Oakl; www.whitehorsebar.com. Sun, 8pm: Sarcastic Sundays, \$3-5. **SFBG**

Free Slurpee Day

PREVIEW I'm not proud to admit it, but I've stolen to support my habit. Yeah, after spending all of my allowance on cherry Slurpees (and Donkey Kong), I pilfered quarters from my pop's change drawer for that next sugary, frozen high down at the Sev (kid slang for 7-Eleven). This was back in the day when the only flavors were cherry and "cola." Now the cola flavor is "Pepsi," which is a damned shame, because even if it's the exact same mixture, the mere idea of Pepsi makes me retch. Maybe not as much as Monster



Black Ice, a jet-black concoction made in a collaboration between 7-Eleven and the makers of perhaps the most disgusting energy drink ever. As if a cup full of high fructose corn slush doesn't provide enough voltage without adding a shit-ton of caffeine. There are some decent, if not overly creative flavors in rotation: "Slurpurita Pomegranate," which (according to slurpee.com), if imbibed while listening to Tejano music, "will make your mustache grow twice as fast." There's also Mountain Dew, Blue Woo Hoo! Vanilla, and Mango Bango! (not officially endorsed by Ted "Wango Tango" Nugent, but most likely a favorite of his). And while old-time fiends like myself might long for the almost Stalinist simplicity of the two-flavor days, kids demand fluorescent colors, corporate tie-ins, and, apparently, lots of exclamation points.

Let's look at that demographic again, shall we? According to the aforementioned Web site, which includes a social networking section titled "Slurpee Nation," the average slurper is 29. This strikes me as somewhat bizarre, unless you look at it in an *Afterschool Special*, "Hey kid, the first puff is free" way. Old habits die hard and, more often than not, are only exacerbated by the pressures of adulthood and the semi-ready cash provided by a legit job, like, say, banging away at a keyboard in a tweed cubicle at your local independent weekly. When it comes down to it, though, there are worse joneses than hitting the local Sev for a refreshing cup of frozen fun, which, in an annual testament of good will, are available for free every July 11 (uh, that's 7/11, kids), in a 7.11 ounce cup, no less. Off the top of my head, I can think of at least *seven* (now this is just getting weird) 7-Eleven stores in San Francisco, so there really is no reason not to stop by and get your slurp on. **(Duncan Scott Davidson)**

FREE SLURPEE DAY Fri/11, 7 a.m.–11 p.m. While supplies last.

See www.slurpee.com for a store locator.

Events listings are compiled by Duncan Scott Davidson. See Picks, page 18, for information on how to submit items to the listings.

THURSDAY 10

ABC Gum Mosaic Anna E. Waden Branch Library, 5075 Third St, SF; (415) 715-4100. Call for hours. Through Aug 9. This is awesome. Kids 5 and up, with adult supervision, get to add to this mosaic of ABC — already been chewed — gum. What better way to enjoy the public library than to buy a half dozen backs of brightly-colored people cud, chew it up, and stick it on top of a gajillion other rubbery lumps fresh from the mouths of your fellow citizens? Brilliant. Reading is for suckers.

FRIDAY 11

"Raising the Rail: Suicide and the Golden Gate Bridge" St. Joseph the Worker Church, 1640 Addison, Berk; (510) 482-0592. 7pm, donations accepted. For most people the Golden Gate Bridge is a symbol of their beloved hometown or a fun vacation spent slurping clam chowder from a bread bowl and dodging homeless people. For others, the bridge is a reminder of dark times. Speakers will be David Hull, whose daughter committed suicide by jumping off the bridge on the eve of her college graduation, and Kevin Hines, one of the small percentage of people who survived the fall. This sounds like an edifying — if

utterly depressing — way to spend a Friday night. Maybe you'll meet a dysfunctional hottie, à la Helena Bonham Carter in *Fight Club*.

SATURDAY 12

Mechanicrawl Fort Mason Center, Building A, Bay at Laguna, SF; (415) 561-6582. 3-8pm, \$10-\$15. This self-guided tour includes one of two 10,000 Year Clock prototypes designed by Long Now Foundation cochair Danny Hillis, as well as a mechanical planetarium and a working steam engine. Stops include the Exploratorium, the SS Jeremiah O'Brien and USS Pampanito, the Musée Mécanique, and the Long Now Foundation Museum and Store, where you can purchase tickets (as well as online at www.brownpapertickets.com). The geeks shall inherit the earth.

SUNDAY 13

LGBT Wedding Expo Holiday Inn Golden Gateway, 1500 Van Ness, SF; 1-866-251-1564. 12:30-3:30pm, free. Ah, yes ... now that same-sex couples have gained the hard-won right to marry in the Golden State, businesses have gained the long-awaited right to sell them wedding crap. "His and His" towel sets, butch and femme cake decorations ... let the floodgates open and drown bewildered homos with matrimonial hoo-ha. It could be worse: this expo claims to be "elegant, informative, and fun," and it's free. **SFBG**

Darker My Love the san francisco residency

July 17 POPSCENE

July 24 RICKSHAW STOP

August 5 THE INDEPENDENT

New Album August 5 Dangerbird Records

Limited edition 7-inch and a copy of '2' with each show entrance

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Gettin' down in the park from noon to sunset



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A Provocative Evening with
"The Bravest Woman in Afghanistan"

Malalai Joya
on *Women, Power and Politics*



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500 California Street @ Montgomery

Reception: 5:00 p.m.
Program: 6:00 p.m.

Purchase Tickets Online by July 13
www.imow.org
Seating is limited

More info:
events@imow.org | 415-543-4669 x10

Speaker Series
sponsored by:



Malalai Joya, youngest elected member of Afghanistan's national parliament and past elected delegate for Afghanistan's historic constitutional assembly, will appear as the featured speaker in the International Museum of Women's (I.M.O.W.) *Extraordinary Voices, Extraordinary Change* Speaker Series program.

In conjunction with I.M.O.W.'s new global online exhibition, *Women, Power and Politics*, Joya will share her experiences as a young, popular and infamous woman who demonstrated the courage to challenge her fellow representatives and sparked international protest in addition to personal attacks, threats of rape and death, and several assassination attempts.

Special thanks to: Asian Art Museum, Global Fund for Women, League of Women Voters of San Francisco, Spark and media sponsor: **GUARDIAN**
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SOME RESTRICTIONS MAY APPLY

Beyond the nerd herd

Ta-Nehisi Coates charts a *Beautiful Struggle*

By D. Scot Miller
> a&eletters@sfbg.com



REVIEW Amid impoverished rural segregation, my parents were part of the first bus boycott in Montgomery, Ala. While my father studied Frantz Fanon and tae kwan do in Okinawa, my mother went on to be a probation officer in Los Angeles during the Watts riots. I was born in a riot-torn Washington, DC, around the time my father helped take over the administration offices of Howard University. I'm a Black Movement baby, and Ta-Nehisi Coates is one of my number.

Coates' *The Beautiful Struggle: A Father, Two Sons, and an Unlikely Road to Manhood* (Spiegel and Grau, 240 pages, \$22.95) is a memoir about growing up in Baltimore through the Black Power 1970s and crack power '80s as one of the seven children of Paul Coates, owner and founder of Black Classic Press.

Judging from recent books such as Junot Diaz's *The Brief and Wondrous Life of Oscar Wao* to Shawn Taylor's *Big Black Penis*, the black nerd has become the locus of pomo literary style. And why not? Who, besides me, didn't love Urkel? Coates begins his tale as a sensitive black nerd — *Beautiful Struggle* even has a Dungeon and Dragons-esque map of Old Baltimore on the inside front cover. Swords, dragons, and Monotype Corsiva font chart intersections like Garrison and Liberty, where, as the author relates, "the Orcs cold-played me for my scullie." Ultimately Coates moves beyond the nerd trend, instead playing the vulnerable, reluctant warrior with grace and wit.

Initially unwilling to fight, Coates is sucker-punched, jacked, and tormented on the mean streets. To navigate Baltimore's threats and perils means acquiring what he calls "The Knowledge": street smarts and savvy that is "the sum experience of our ways from the time Plymouth Rock landed on us." This knowledge is built upon the realization that "death was jammed in us all, hell-bent on finding a way out," and that a man shouldn't measure his "life in years but in style."

In *Beautiful Struggle*, Coates contrasts his older brother Bill and father Paul. Bill is a popular player in a decaying neighborhood, strug-

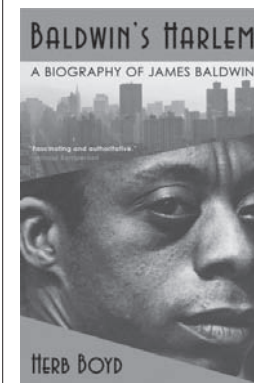


gling to make it to the outside world. Paul is a former Black Panther and full-time revolutionary attempting to raise seven kids to attend the mecca of Howard University, where he's a janitor, rogue black historian, and would-be publisher.

Watching Bill embrace hip-hop, smoke blunts, chase dimepieces, and pack a biscuit, Coates becomes versed in *The Knowledge*. He sets it against his father Paul's "Knowledge of Self," as drawn from Kwanzaa, Nkrumah, and the consciousness of being more god than man and more man than animal. In attempting to find a balance between these tropes, Coates invokes the words and experiences of J.A. Rodgers, Rakim, George Jackson, Ishmael Reed, and KRS-ONE with uncanny ease. He embodies both the hope and the bane of the Black Power movement, and his flashbacks capture its tender and toughening moments.

It is this tension that gives *The Beautiful Struggle* its potency. Coates charts the seemingly boundless optimism of his father's generation and the rising cynicism of his and brother's. He does so with a compassionate, poetic voice that is rooted in a no-bullshit grasp of his personal history and of American history over the past 60 years. To read this book is to catch a glimpse of the profound legacy and letdown of a generation raised to rebel but forced instead to fight disappointment, imprisonment, and despair. As Coates puts it, "The Knowledge Rule 2080: From maggots to men, the world is a corner bully. Better you knuckle up and go for yours than have to bow your head and tuck your chain." **SFBG**

speed reading



BALDWIN'S HARLEM: A BIOGRAPHY OF JAMES BALDWIN

By Herb Boyd

Atria

272 pages

\$24

Herb Boyd's *Baldwin's Harlem* is a successful primer on James Baldwin's work and a well-researched travelogue through the history of ever-changing Harlem. But it's also something more.

When Boyd, an accomplished journalist for the *Amsterdam News* in Harlem, was approached to write a biography of a native son and his native soil, it probably seemed like an apt placement. And therein lies the rub.

In the book's preface, Boyd writes that he "felt a pressing need to defend [Baldwin] from some of those writers and critics who seemed to relish bashing him with each new publication, or renouncing him for being less than totally committed to the struggle for Black liberation." He then proceeds to relish in a similar type of bashing and renouncing — in this case, connected to sexual liberation.

Over the course of Baldwin's prolific writing career, he had more beef than 50 Cent and LL Cool J combined. Baldwin may have possessed a postmodern understanding of beef as a way to gain notice, a knowledge employed later by the aforementioned rappers. Boyd continues this legacy by excoriating Baldwin (and the word *excoriate*). He does this through off-hand commentary wedged between well-researched biographical and bibliographical elements. These comments reveal more about the biographer's none-too-flattering personal opinion than they do his subject's life. One striking example occurs when Boyd describes a young Baldwin's sexual deflowering by an older tough as his being "turned out." The homophobic contempt in that chapter alone taints Boyd's portrait of Baldwin. Being a black writer from New York is simply not enough to give James Baldwin the justice he deserves.

(D. Scot Miller)

food + drink

- (1) Petit filet mignon, English peas, and potato pancakes, Lark Creek Steakhouse, SF
- (2) Pulled pork sandwiches, Funk 'n' Chunk at Pilsner Inn, SF
- (3) Smirnoff vodka and mottled wild raspberry cocktails with a PBR back, roadside Eugene, Ore.
- (4) Poached eggs, braised greens, and polenta, Junior's, Portland, Ore.
- (5) Niçoise salad, roasted red pepper soup, Luna Park, SF



At the gates of the vegetable kingdom

By Paul Reidinger
 > paulr@sfbg.com

Considering that San Francisco is the center of the vegetarian universe and home to one of the country's first, greatest, and most durable vegetarian restaurants — Greens — it has long seemed faintly odd to me that we don't have more Greens-like places: restaurants that reconcile the vegetarian impulse (with its complex ecological and ethical components) and high style. We do have Millennium, at least, and maybe its sustained excellence has scared off would-be copycats and competitors.

Millennium isn't as old as Greens, which turns 30 (!) next year, but it's been around the block a few times — in fact, it's even changed blocks. The restaurant opened in 1994 in a modest Civic Center setting; its neighbors then included, a few steps away, Ananda Fuara, a cheerfully plain spot whose asceticism embodied what many people might have thought was a fundamental quality of vegetarian restaurants. But about five years ago, Millennium moved into much more sumptuous digs in the Hotel Savoy (now the Hotel California) at the edge of the theater district. In doing so, it displaced a French restaurant I'd long liked, Brasserie Savoy, but this sin can be pardoned, if only because there are

plenty of good French restaurants in this city, but only one Millennium.

Millennium is special — but why? The setting is handsome, certainly — and not too different from its Brasserie Savoy days — but it doesn't call attention to itself beyond a gracious spaciousness, gently partitioned with drapings of gauze and lit by netted cylinders that dangle from the high ceilings like hemp hams being air-cured. Noise is carefully controlled despite the hard tiles of the checkerboard floor. The space tells people: this is a nice place, a serious restaurant, and we want it to look good, but we spend most of our resources on the food.

And the food is marvelous. It is elegant, nuanced, interesting, and is the kind of food you would be sorely tempted to offer to a meat-eater without disclosing there's no meat in it — nor butter, eggs, cream, or any other animal product — to see if the meat-eater noticed. (My bet: probably not.) It's also the kind of food you'd never make at home, even if you knew how; the wealth of emulsions, purées, essences, and flavored oils is a triumph of saucing and reflects an investment of time and skill that makes the best restaurant kitchens what they are and reminds us that some gastronomic experiences remain unique to restaurants. (Millennium's

chef, Eric Tucker, has been running the kitchen from the beginning.)

One of the few dishes, perhaps the only one, I might have had a hope of recreating at home was a platter of seared romano beans (\$5.75) — flat green beans — sprinkled with a mince of sundried tomato and dabbed with a rich black-olive tapenade. The gnocchi (\$10.25), too, might just be within reach; these swam (with a cohort of similarly sized white beans) in a creamy morel mushroom sauce, with swatches of whole mushroom laid on top. (Morels are often described as resembling honeycombs, but they can also look like tiny brains.)

On the other hand, I would never attempt a dish like the black bean torte (\$10.25), a disk-shaped layering founded on a whole-wheat tortilla and including caramelized plantains, a ladling of smoky black-bean puree, and some cashew sour cream. Rolling away from the torte's front door was a carpet of habañero-pumpkin salsa verde, while a salsa of strawberries and jicama completed the ensemble. At last, somebody using the tartness of seasonal strawberries in a savory rather than sweet sense!

As at many places around town lately, Millennium's menu offers excellent mix-and-match possibilities: you can make a nice little dinner for yourself with a couple of the smaller

courses. But the main dishes do not disappoint; they're substantial and satisfying, and because they don't rely on meat, they're neither heavy nor oversimple. While the best meatless cooking, for me, involves dishes that traditionally don't have meat and don't bother with substitutes, we were impressed by the meatiness of spice-rubbed tempeh torpedoes (\$22.95), blackened and plated with smashed potatoes and a mélange of summer squashes in a lemon-caper sauce of cashew cream.

The flavor palette draws on a world of influences. The kitchen has been known to use zatar, a spice blend common in the Middle East, and the value of seasoning practices from south and southeast Asia is certainly recognized. But the dominant flavorings are from the Mediterranean basin. This is particularly true of the dessert menu — but this is particularly not a criticism of the dessert menu, since making any sort of dessert at all without cream or butter is a formidable undertaking, and making a dessert that would be exceptional at any restaurant is nothing short of astounding.

Millennium offers such a dessert. It is the lemon trifle (\$8.25), a slice of rum-soaked walnut cake, topped with lemon cashew cream and capped by a helmet of basil ice cream (also made

with cashews) that reminded me of a pesto that had died, gone to heaven, and been reincarnated as a sweet. Its strange and alluring radiance half-obscured an equally worthy panna cotta (\$8.25), a pearly disk of coconut milk and rosewater served with raspberries, an apricot emulsion, and a pat of chocolate-raspberry sorbet.

The patronage is heterogeneous in age and affect. Having developed a mild case of hipster fatigue from Mission restaurants, I was relieved to see even younger people dressed nicely but unaffectedly at Millennium. They, like we, came for the food, stayed for the trifle, and left happy. **SFBG**

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Erraticism

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS Rube Roy's gonna enjoy this ... That sweet bluegrass kitty I wrote about? We got in an argument and I was the one who had to go to the hospital. It bit me, the little love, and drew blood. Just a couple a drops, but still, I'm a stickler for details. I called the advice nurse to see if I should bring the poor, exposed kitten in for a blood test, since probably some of my cells got left in its mouth, and it might have had a small cut or cold sore in there, for all I knew.

Ironically, the nurse was more worried about me! In her opinion, since this was technically a wild animal, albeit a cute one, I was at risk for rabies, kitten scratch fever, and sundry heavy metal maladies. Infection ... who knew kittens could be so dangerous?

"Are you behaving erratically?" the advice nurse asked. To be fair, there were other questions too, but this was the one that impressed me. Was I behaving erratically?

I had one of those blink-of-the-eye moments, where a sudden shift in perspective allows you to see your life objectively and with absolute clarity. No time passes, yet you take instantaneous and discerning stock of your entire past, present, future, and (if you're me) present perfect progressive.

Four years I've been living with my insane cat in this falling-down shack in the woods next to my home-made falling-down chicken coop. I've been driving a perplexingly sporadic little blue pickup truck that isn't a pickup truck and only sometimes has a horn, or headlights, or first gear, and also only sometimes goes.

I've been lying outside in my junkyard bathtub, plucking my boobs and wearing a cowboy hat. There's a black rubber ducky with anarchist slogans floating between my feet, a jar of piss next to a bowl of popcorn outside the tub, and on a beautiful Tuesday morning, to give just one example, while folks half my age and even probably one or two people *twice* my age are stuck in offices being productive members of society, here I am in said tub talking on the phone with you, Ms. Advice Nurse, because I tried to help a kitten.

"Me? Behaving erratically?" I said, more than a little miffed at her insinuating tone. "I'm a consistent character, if you don't mind! Did I

bite a kitten? No. A kitten bit me. Am I behaving erratically? What about this little nefarious bastard?"

My chickens were lined up on a log, just 10 feet away, looking at me and screaming. Inside our shack, Weirido the Cat was jumping up onto and off of our chair, repeatedly, trying to bat down song lyrics that were hanging like laundry on my indoor clothesline, swaying in the wind because the windows were open to air out something I'd done.

"What's that noise?" the advice nurse asked. "And what was that word you used?"

"Chickens. Didn't I tell you? I'm outside, in the tub," I said. "What? *Nefarious*? It means wicked, or evil."

"Hold on a minute," she said, and she went away and came back nine seconds later and said I had to go see the doctor. *As soon as possible*. I guess because chicken farmers don't normally use the word nefarious.

So, well, so I was erratic. And scared now too, so I called in "bit" from work, and did go see my doctor. I *hate* heavy metal music ... and am susceptible to suggestion. Even dumb ones, like I could die from this horrific kitten wound, which was on my index finger and looked like a little dot, or freckle, only smaller.

My doctor laughed her ass off. She did give me a vaccine shot against tetanus, whooping cough, and something else — not because I got poked by a kitty, but because I work around little baby human infants and shit, in addition to chickens, chicken wire, and nefarious wildlife. So here's why I love my doctor, and not advice nurses: while I was there, I showed her some warts I have and she said, and I quote, "Put duct tape on them."

My new favorite restaurant is Cable Car Pizza. And if you believe that, I've got a cute little kitten for you. This place kinda sucks. Only reason we went was we had a band to feed, and Arinell wasn't open yet. I started foaming at the mouth when they rang me up. Georgie Bundle said \$26 was the going rate for a large with a couple of toppings. If so, they might consider putting that price on their board, which apparently hasn't been updated since the 1980s. It took four people to take our order. **SFBG**

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VALIDATED PARKING NEXT DOOR

film

You can't look at a silent film without running into an orphan, but in 1920's *The Soul of Youth* (left) — a low-key highlight of this year's Silent Film Festival — director William Desmond Taylor drew from personal experience to transcend clichés. The physiological anguish of 1928's *The Man Who Laughs* (right, with Conrad Veidt and Olga Baclanova) anticipates the waves of mutilation that have hit the horror genre.



Orphan storm

The SF Silent Film Fest takes on the motherless and fatherless child

By Dennis Harvey
 > a&eletters@sfbg.com

The orphan was a staple figure in silent cinema. She or he evoked the pathos required in sentimental melodramas, and also highlighted a prevalent social problem. The predicament wasn't that orphans existed so much as that orphanages did. Dickensian clichés of wicked minders profiting from the ill-keeping of abused and undernourished charges were often not far from the truth.

The notion that flowers of pure innocence might spring from this kind of environmental mire was a popular dramatic conceit. It floated entire careers for such variably waif-like or plucky Pollyannas as Janet Gaynor, Lillian Gish, Mary Miles Minter (until she went down in a murder scandal), and of course, Mary Pickford, who was still playing foundlings in 1926, at 34. Their male counterparts were generally allowed to be scrappier: sad from being misunderstood, but gosh-darn-determined to prove the haters and snobs wrong.

One of the least-known titles in the 13th San Francisco Silent Film Festival, *The Soul of Youth* is a small

delight that hews to and transcends the reigning tropes of screen ragamuffinry circa 1920. It opens on a note of heavy moral correctitude, as titles inform us that "A woman, who pray God there be no more like, has offered for sale her unborn child. Think of it: a helpless little baby, before its eyes have opened on the world, labeled 'unwanted' and sold!" Framed only to call the mother's character into question, it's no matter that this woman is impoverished, or that she dies after giving birth, or that she was initially tricked into the exchange by an addict who had the goods on her errant politician boyfriend.

Little Ed is then dumped into the nearest orphanage, a cruel place where — when next encountered at age 14, as played by 17-year-old Lewis Sergant — he is considered incorrigible and unfairly blamed for thefts and other misdeeds. His rescue of an imperiled black babe (cringingly named Rastus) goes unappreciated. It's only when he secretly takes in a fellow underdog — a stray canine named Simp — that "for the first time, love enters Ed's life." When this uninvited boarder is discovered, the pair must

escape the orphanage and then the police, landing on that "Mecca of the homeless — the streets."

Meanwhile it turns out the sleaze-bag who rejected him as a son is now a corrupt mayoral candidate angling to defeat a terribly upstanding one. Ed's accidental involvement in that race — by risking his neck to preserve the respectability of virtuous rich folk and becoming a hero — proves his ultimate salvation. In classic wish-fulfillment fashion, he ends up (à la Little Orphan Annie) rewarded via adoption by the morally superior luxury class. But *Soul of Youth* is savvy enough to contrast Ed's new family with a wealthy neighbor who thinks she can replace her beloved lap-cat with a cherub sporting "blue eyes and golden curls." Just like Paris Hilton and her impulse-buy menagerie!

Soul of Youth was directed by William Desmond Taylor, whose yet-unsolved 1922 murder destroyed the futures of actresses (and intimates) Minter and Mabel Normand. The lovely work he does here makes one lament his too-short career. His protagonist, the floppy-banged, spunkily adorable Sargent, played Huckleberry Finn the same year. He subsequently suffered the usual post-juvenile career slide, resurfacing as a pal of Tarzan in mid-'30s serials and exiting as an unidentified thug in *Miss Mink*, a beyond-obscure film from 1949. He spent the next 20 years as a California state probation officer.

During Taylor's youth as a performer, Victorian morality still targeted his own lack of a parent — as well as his outright illegitimacy — as inherently morally suspect and something to be overcome. Simultaneously prim and liberal in teaching its big lesson, *Soul of Youth* winds up firmly on the side of nurture over nature. "The kind of man this boy will make depends on his surroundings. It's up to us, dear," the film's virtuous tycoon tells his vain socialite wife.

Alongside the poorhouse and the asylum, the orphanage was a widespread 19th-century American public entity later disgraced/dismantled by reformists. The orphanage helped usher in the "welfare" era — stressing economic support where parents couldn't manage rather than pushing abandoned, "bastard," or otherwise problematic kids into warehouse institutions. (Those group and foster homes they were shunted toward hardly fixed all historic problems, however.) *Soul of Youth* retains charm for insisting class, economic, and other social divisions might well tumble before the sheer force of Ed's nascent Boy Scout-dom. **SFBG**

THE SOUL OF YOUTH Sat/12, 11:40 a.m., Castro

THE 13TH SAN FRANCISCO SILENT FILM FESTIVAL runs July 11–13 at the Castro, 429 Castro, SF. Advance tickets (most shows \$12–\$17) are available by calling 1-800-838-3006 or visiting www.silentfilm.org

A RICTAL DYSFUNCTION: 80 YEARS LATER, *THE MAN WHO LAUGHS* IS A MUTILATION MASTERPIECE

According to Peter Bogdanovich, 1928 remains unique in film history as Hollywood's greatest year. The latter-day American director cites landmark silent film contributions such as King Vidor's *The Crowd*, Victor Sjöström's *The Wind*, and Buster Keaton's *Steamboat Bill Jr.* as evidence that synchronized sound — first used in 1927's *The Jazz Singer* — initially limited rather than expanded the cinematic medium. Alongside those celebrated pictures, Bogdanovich also praises a 1928 German Expressionist classic produced in the United States: Paul Leni's macabre mutilation drama *The Man Who Laughs*.

Based on an 1869 novel by Victor Hugo, *The Man Who Laughs* is a mordant and often morose satire about a deformed clown in the Stuart Court. It follows the sad character of Gwynplaine, the son of a British duke who is orphaned and forsaken to die at the command of the British sovereign.

Gwynplaine survives, but with a horribly butchered mouth permanently twisted into a smile. He grows up amid a wandering freak show, becoming its main attraction. His only pleasure comes in the form of his adopted family — carnival mountebank Ursus the Philosopher and the blind beauty Dea, who loves Gwynplaine and remains unaffected by his strange visage. But when word reaches Queen Anne that an heir to the dead duke remains alive, she commands that Gwynplaine be installed as a lord and made to marry the reigning duchess Josiana. Forced to leave Dea and Ursus for the royal court, Gwynplaine soon bears the brunt of a royal freak show whose insidious machinations are alien to the golden-hearted clown.

The Man Who Laughs was produced by Universal in the wake of its increasingly popular horror pictures, particularly the 1925 blockbuster *The Phantom of the Opera*. Budgeted at the then-unprecedented amount of \$1 million, Leni's film became a flamboyant melding of costume melodrama and Expressionist mise-en-scène. It stars Mary Philbin as the blind heroine Dea and Conrad Veidt — a German Jewish actor featured in

CONTINUES ON PAGE 54 >>



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my father my lord

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Laid, paid, played

The Wackness
 captures 1994's
 halcyon hustle

By Kimberly Chun
 > kimberly@sfbg.com

"The problem with you is that you have a shitty way of looking at things. I just look at the dopeness, but you just look at the wackness." Ouch. Tough talk coming from the girl of your dreams, but Stephanie — *The Wackness's* been-there, banged-that uptown teenage heartbreaker — turns out to be right on, in her glibly damaged way.

It's 1994, a moment simultaneously innocent and ominous, heady and paranoia-stoking: the year Kurt Cobain checks out of this temporal plane, while the Notorious B.I.G., OutKast, Nas, and assorted members of the Wu-Tang Clan check in with name-making first albums. New York City's new mayor, Rudolph Giuliani, is taking his crackdown on so-called quality-of-life crimes citywide, giving his police department more power to put the kibosh on graffiti, public beer drinking, and loud boom boxes. The threat of imminent arrest hangs, seldom spoken, over Luke Shapiro (Josh Peck), who's just graduated from high school and selling pot as the summer days melt away before his college years begin. Lonely and socially awkward, Luke either withdraws from reality, playing videogames and listening to rap, or stays at a safe remove, choosing a remote perch above the crowd at parties. The latter tactic comes in handy as he witnesses his parents' squabbling and increasing money troubles.

Luke's sole talent seems to be peddling weed from an ice cream cart as he roams the city. That, and mak-



Can you kick it? Socially inept pot peddler Luke Shapiro (Josh Peck) bonds with his dream hottie, Stephanie (Olivia Thirlby), in *The Wackness*.

ing mixtapes, thanks to ideas caught from his supplier Percy (Method Man, who wittily introduces Luke to the Notorious B.I.G. by way of "The What," a Biggie and Method collabo). His only friend appears to be his therapist, Dr. Squires (Ben Kingsley), a gray-maned boomer who trades sessions for dime bags and is in dire need of some healing himself. Squires' stepdaughter Stephanie (Olivia Thirlby) is the hopelessly distant beacon of hope in Luke's firmament, so when the two are stuck in the city for one last summer before irrevocable collegiate change, Luke can't help but lose his cool.

Turns out it's the sweaty, sweltering season for everyone: a time to tell truths and strip away shopworn facades. Squires and Luke bond, roving way out of the office. The teen instructs the counselor in the ways of weed dealing, while amping up his business to save his family from eviction. The pair also look to get laid, which is Squires' prescription to all of Luke's ills. And the women do sail through, including Mary-Kate Olsen as Luke's jam band-y socialite client, who amazingly gets to second base with Squires, a half-mockable, half-empathetic character that Kingsley disappears into with sweaty, beady-eyed desperation.

Writer-director Jonathan Levine

shows he learned a thing or two from a youth spent assisting NYC rhapsodist-anthropologist Paul Schrader. Painting this surprisingly gentle étude to an urban youth in sepia hues, he takes care to get the context right, from the vernacular built on "that's mad crazy" and "that's really dope" to a soundtrack laced with tunes like A Tribe Called Quest's "Can I Kick It?". That song's "Walk on the Wild Side" bassline conjures the gritty, narcotic lassitude of summer in the city while bridging the years between Squires and Luke.

Luke may not be as brainy and broken as Holden Caulfield or as mortality-fixated and mundane as Andrew Largeman of *Garden State* (2004), but Peck hits the right notes of cringe-inducing yet pungent realism required to turn this potential cipher into a full-fledged character. Especially when Luke dares to reach for dopeness and call Stephanie on a pay phone, and his "I love you" quickly turns into a defensive "OK, if you can't handle that, fuck it! Fuck you!" Alternately vulnerable, stumbling, and Teflon-clad, the kid will find his way through the urban jungle of his teens, one way or another. **SFBG**

THE WACKNESS

Opens Fri/11 at Bay Area theaters
 www.sonyclassics.com/thewackness

A RICTAL DYSFUNCTION: 80 YEARS LATER, *THE MAN WHO LAUGHS* IS A MUTILATION MASTERPIECE

CONT>>

Robert Wiene's *The Cabinet of Doctor Caligari* (1919) — as the mutilated clown. Without reliance on dialogue, and beneath a rictus held in place by prosthetic hooks, Veidt produces an extraordinary gamut of emotion through little more than a lachrymose stare. Often mantling his disfigurement with a cape and moving with the rigid gait of a trauma victim, his Gwynplaine becomes a kind of paralytic, living and communicating only from his goitered eyes. He is a casualty of what Hugo declares "an art/science of inverted orthopedics." The film's image of Veidt influenced comic book writer Bob Kane when he created Batman's arch-nemesis The Joker.

Leni's film hasn't enjoyed the immediate critical attention of Expressionist classics such as Fritz Lang's *Metropolis* (1927) or F.W. Murnau's *Nosferatu* (1922). But its anticipation of the horror genre's waves of mutilation — from Georges Franju through to David Cronenberg — is remarkable. **(Erik Morse)**

THE MAN WHO LAUGHS

Sat/12, 7:45 p.m.
 Castro Theatre
 429 Castro, SF
 (415) 621-6120, www.castrotheatre.com



Viva

» **REVIEW** My eyes were literally popping at *Viva*, a time-warp back to the days of swingin' sexploitation films by Radley Metzger, Russ Meyer, Herschell Gordon Lewis, and similarly give-the-horny-people-what-they-want auteurs. Writer-director-producer-costumer-set designer and star Anna Biller plays Barbi, a bored Los Angeles housewife circa 1972. When her Ken doll-like hubby leaves her alone on a so-called extended business trip, adventurous Barbi becomes Viva, a frequently nude muse for every pervy guy in a neck scarf who crosses her path. Plot ain't really important here, though — *Viva* is either a parody or an homage (or perhaps both), executed so perfectly it's almost hard to tell it was made in the 21st century. Bad acting, sleazy dialogue, constant porny background music, incredible outfits and hair, drug-hazed orgies, olive-bedecked finger foods, a nudist colony, a call girl subplot, and musical numbers — *Viva* has everything you want to see in a movie, rendered in luridly bright Technicolor and filtered through what I can only describe as an XXX-rated scramble of *The Brady Bunch*. Biller is my new hero. I can't wait to see what she does next. **(Cheryl Eddy)**

VIVA opens Fri/11 at the Red Vic. See Rep Clock for showtimes.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodore, Lynn Rapoport, Sara Schieron, Jason Shama, and Matt Sussman. The film intern is Amber Humphrey. For rep house showtimes, see Rep Clock, page 58. For first-run showtimes, see Movie Guide at www.sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO SILENT FILM FESTIVAL

The 13th San Francisco Silent Film Festival runs July 11–13 at the Castro, 429 Castro, SF. Advance tickets (most shows \$12–\$17) are available by calling 1-800-838-3006 or visiting www.silent-film.org. For commentary, see "Orphan storm," page 52. All times pm unless otherwise noted.

FRI/11

The Kid Brother 7.

SAT/12

"Amazing Tales from the Archive" (free program on film archiving) 10am. *The Soul of Youth* 11:40am. *Les Deux Timides (Two Timid Souls)* 2:15. *Mikael (Michael)* 4:15. *The Man Who Laughs* 7:45. *The Unknown* 10:45.

SUN/13

The Adventures of Prince Achmed 10:30am. *The Silent Enemy* 1. *Her Wild Oat* 3:50. *Juiri (Crossways)* 6:10. *The Patsy* 8:45.

OPENING

» **The Edge of Heaven** It takes a while for *Head-On* (2004) director Fatih Akin's new movie to get to the lezzy stuff — male 'mo material comes even later, and is merely suggested — but don't let that dissuade you from this complex drama in German, Turkish, and English. Those languages encompass the story's considerable reach, as several lives unpredictably intersect between Bremen and Istanbul, political radicalism and prostitution, passion and imprisonment. (The latter doesn't

look half-bad — are women's prisons in Germany and Turkey really so humane?) An unrecognizable Hannah Schygulla — who has finally let herself look fat and old — is poignant as the mother of the rebellious daughter who falls in love with the exiled female Turkish agitator who's the daughter of an expat prostitute whose benefactor is a horny older Turkish émigré whose son is a German university lecturer, etc.... I told you it was complex. But despite a near-overload of accident-of-fate plot turns, it's also vivid and engrossing. (1:56) *Smith Rafael*. (Harvey)

Hellboy II: The Golden Army Director Guillermo del Toro and star Ron Perlman return for more world-weary world-saving by the heroic hell-spawn. (1:50) *California, Four Star, Marina*. **Journey to the Center of the Earth** Brendan Fraser stars in this 3-D adventure. (1:33) **Meet Dave** Eddie Murphy takes a break from the fat suits — but not the surreal — to play a guy who is actually a ship being captained by a tiny guy who lives inside of him. (1:30)

» **My Father My Lord** Rabbi Abraham (Assi Dayan), his wife Esther (Sharon Hachohen Bar), and their son Menahem (Ilan Griff) are members of an ultra-Orthodox Jewish community. Young Menahem observes the world around him with wide-eyed curiosity but Abraham's extreme piety prevents him from entertaining his son's inquisitiveness; innocent questions are met with stern, dogmatic admonishment and when Menahem brings home a photograph of an African tribesman his father forces him to destroy it, explaining that the man in the picture practices idolatry. Eventually, while vacationing at the Dead Sea, Abraham's unyielding adherence to the Torah has devastating consequences. With its beautiful narrative symmetry and effective biblical allusions, debuting writer-director David Volach's *My Father My Lord* is both a heartrending family drama and a poignant critique of religious fundamentalism. Veteran Israeli actor Dayan is a highlight as the zealous rabbi, injecting sympathy into what could have been a one-note character. (1:13) *Lumiere, Shattuck*. (Humphrey)

» **Retardead** See Trash, page 22. (1:30) *Victoria*.

CONTINUES ON PAGE 56 »

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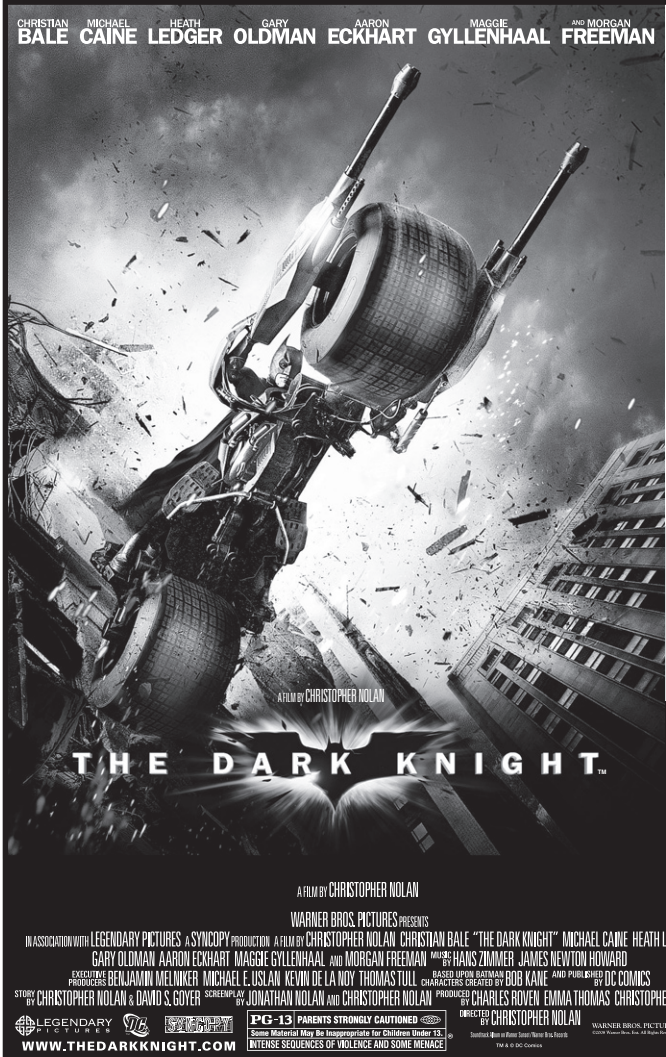
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FILM

OPENING
 CONT>>

» Tell No One Winner of four 2007 César Awards, including Best Director and Best Actor, *Tell No One* stars François Cluzet as Alexandre Beck, a successful Parisian doctor whose wife Margot (Marie-Josée Croze) is horribly murdered in the disturbing opening scene. *Huit ans plus tard*, we learn that Beck has been investigated, harrassed, and scapegoated by the gendarmerie for the crime until several key pieces of evidence link Margot's death to the work of a local serial killer. Having taken to drink and solitudinous reveries of the past, Alexandre remains consumed by the events of that night. His obsession over Margot's death is further inflamed when he receives an e-mail containing a surveillance video of his wife, who's very much alive. Her instructions to him: "Tell no one." Is it a hoax? His imagination? Or his wife returned from the dead? Based on a 2001 mystery novel by American writer Harlan Coben, *Tell No One* is beautifully transformed into a cinematic *policier* by young director Guillaume Canet. While the involute plot and ambitious production style may occasionally test the bounds of credibility, Canet's picaresque vision of Paris is a love letter of sorts to genre directors of the past. Think Clouzot, think Hitchcock, think Chabrol. For a more extensive review of this film, visit the Pixel Vision blog at sfbg.com. (2:05) *Albany, Embarcadero*. (Erik Morse)

» Viva See pick box. (2:02) *Red Vic*.

» The Wackness See "Laid, paid, played," page 54. (1:35) *Embarcadero*.

» Water Lilies From its emerald and ruby synchronized-swimming kickoff to the somewhat labored aquatic twist at its conclusion, director Céline Sciamma's debut feature might just be the most floridly twisted teenage-girl tale since Peter Jackson's *Heavenly Creatures* (1994). It's just as energetic and perhaps a little less creepy, since Sciamma brings an experienced rather than voyeuristic perspective to her oft-flamboyant portraits of average girls going wild. The story line includes the requisite Lolita (Adele Haenel), chubette (Louise Blachère), and late-blooming stick-figure tomboy (Pauline Acquart), but none of the three remain trapped in sexist stereotypes or beneath art house surfaces. Acquart's nascent lesbian tomboy is the central figure and the viewer's substitute voyeur. Accordingly, the other two characters war for the viewer's affections without knowing it. Haenel avoids the scenery-chewing tendencies of so many recent French nymphets, simply treating the camera as one more set of eyes that should idolize her. She's great. Whether eating McDonald's or tasting a cute and clueless boy, Blachère adds humor to what could have been a weak nod to Catherine Breillat's *Fat Girl*. She's great, too. (1:25) *Opera Plaza, Shattuck*. (Huston)

ONGOING

Alexandra (1:32) *Four Star*.

» "The Animation Show 4" *Beavis and Buttthead* and *King of the Hill* creator Mike Judge compiles an irresistible medley of innovative independent shorts from around the world in the fourth installment of *The Animation Show*. Featuring the understated absurdity of Matthew Walker's *Operator*, Corky Quakenbush's warped *Yopi*, with its adorably creepy crotch-biting protagonist, and the stunning geometric wizardry of Swiss director Georges Schwizgebel's *Jeu*, this collection is a veritable Whitman's Sampler of animated treats. *Hot Dog* by veteran animator Bill Plympton has heart while the stop-motion *Western Spaghetti*, by PES — in which everyday objects like pick-up sticks, Post-its, and bubble wrap stand in for spaghetti ingredients — is as visually quirky and clever as anything that Michel Gondry has ever done. Steve Dildarian's hysterical *Angry Unpaid Hooker* begins with a sly young man named Tim trying to convince his girlfriend that the prostitute sitting on his couch climbed in through a ventilation duct. With over two dozen offbeat shorts, *The Animation Show 4* will have you clamoring for more. (1:27) *Lumiere*. (Humphrey)

Brick Lane (1:41) *Opera Plaza, Shattuck*.

» Chop Shop (1:24) *Roxie*.

» Constantine's Sword Former priest turned bestselling author James Carroll is our guide through the long history of complicity between Christianity, military force, and the persecution of others, with a focus on anti-Semitism. Troubled by "the things people are doing in the name of God" today, he notes that "Jews were considered Christ-killers from the start of Christianity as a state religion" under Emperor Constantine, who may well have converted out of political expediency — or because it was the only faith that could stretch far enough to forgive his own myriad sins. (In one year alone he had his wife and eldest son killed.) The Crusaders targeted Jews before going after Muslims; the Inquisition followed suit; Roman Jews were virtually incarcerated in a walled ghetto for 300 years until the mid-19th century. Another hundred years later, the Vatican turned

a discreet blind eye to the Nazis. Carroll finds all of this compelling on a personal level, as he was raised in a highly devout Catholic military family (which at one point was granted an audience with the Pope) and was once torn between choosing the priesthood and following his Air Force General father's path. (They had a major falling out when Carroll joined Vietnam War protests, and, in disillusionment, left the church.) He worries now about the influence of religious zeal on political and military policies not just in the White House, but in ground-level training: stationed just a short hop from now-disgraced preacher Ted Haggard's New Life megachurch, several thousand cadets at the Air Force Academy in Colorado Springs found their dinner places embellished with flyers for *The Passion of the Christ*. This absorbing documentary directed by Oren Jacoby roams the globe and combs the archives to further fill out Carroll's very strong case for keeping church and a hawkish state well separated. (1:35) *Roxie*. (Harvey)

» **Encounters at the End of the World** (1:39) *Lumiere, Shattuck, Smith Rafael. The Fall* (1:57) *Kabuki*.

» **Get Smart** Purists might be aggravated by *Get Smart*'s lack of fidelity to the Cold War-era TV show, but the spirit of the original is kept intact, with myriad catchphrases ("Are you thinking what I'm thinking?"), references to old favorite toys (shoe phone), and other homages that, if you weren't already a fan, you might not get: when Agent 99 (Anne Hathaway) and Maxwell Smart (Steve Carell) find themselves at a ball, Hathaway disguises herself as Barbara Feldon (the original Agent 99). Along with nods to the show, references to today's politics are equally represented: baddie Sigfried (Terrence Stamp) plans to blow up a building housing the president (James Caan), but the blast — which will destroy a heavy handful of celebrities — is described by the villain as a tragedy, because "whatever will we do without their insights on politics?" Though the script does have certain drawbacks and some jokes you can't believe they sell, the actors make up for absolutely every flaw. Carell, whose feckless Smart is actually *smart* this time around, and costar Alan Arkin are in particularly brilliant form. I laughed the whole time and that almost never happens. (1:51) *Empire, Grand Lake, 1000 Van Ness, Presidio, SF Centre, Shattuck*. (Schieron)

» **Gonzo: The Life and Work of Hunter S. Thompson** "When the legend becomes fact, print the legend," says the reporter in John Ford's *The Man Who Shot Liberty Valance* (1962), a film about the importance of living up to one's image, even when that image is predicated more on fiction than fact. It's a burden either way, and the dilemma is echoed in *Gonzo: The Life and Work of Dr. Hunter S. Thompson*, a lively new documentary by Alex Gibney, who directed 2005's *Enron: The Smartest Guys in the Room* and picked up an Oscar this year for *Taxi to the Dark Side*. *Gonzo* focuses on Thompson's most fruitful professional period — 1965 to 1975, a decade that saw the New Journalism proponent (who committed suicide in 2005) write *Hell's Angels*, *Fear and Loathing in Las Vegas*, and *Fear and Loathing on the Campaign Trail '72*. During that time, he also launched an ill-fated campaign for sheriff of Pitkin County, Colo., and shaped his public persona into that of a gun-toting, drug-crazed, booze-soaked, authority-bashing champion of outsiders, capable of churning out pages of brilliant and utterly unique prose, always written in first person and most often written while under the influence. *Gonzo* taps quite a bit of home-movie footage, photos, and audiotapes to flesh out Thompson beyond his words (read by Johnny Depp, who bonded with the author while prepping for the 1998 *Fear and Loathing* movie). A diverse array of contemporary interviews (*Rolling Stone*'s Jann Wenner, Hell's Angel Sonny Barger, both of Thompson's wives, Pat Buchanan, illustrator Ralph Steadman, George McGovern, and Jimmys Buffet and Carter) bears out the wide range of Thompson's influence. Visually dynamic and entertaining for Thompson devotees as well as those who only know him from Depp's portrayal in *Fear and Loathing*, *Gonzo* is nonetheless tinged with the melancholy that eventually tempered Thompson's considerable lust for life. *Gonzo* makes clear that Thompson's quest for the American Dream, documented in *Fear and Loathing* and elsewhere, was never really satisfied. (1:58) *Embarcadero, Shattuck, Smith Rafael*. (Eddy)

» **Hancock** This summer's obligatory Will Smith blockbuster has the ever-bankable star playing the titular role in *Hancock* — a foul-mouthed antihero apt to fly into action while clenching a bottle of whiskey. Though this reluctant super-man of unclear origins consistently puts bad guys behind bars, the citizens of Los Angeles are none too thrilled when he arrives on the scene; Hancock's chaotic brand of crime fighting has been taking a devastating toll on the city's roads, buildings, ice cream trucks, and beached whales. That is, of course, until he saves the life of Ray (Jason Bateman), an idealistic public relations executive who decides to help Hancock revamp his image. Smith has the kind of charisma that can make even the most poorly-written shock at least somewhat bearable. This time around, he doesn't have to work as hard; *Hancock* is teeming with the

fast-paced action and destruction that we seem to crave during the summer months. Plus, it's surprisingly funny. As you might expect, Smith brings the bulk of the laughter but Bateman exceeds his straight-man role with his playfully wry delivery. Yes, the story is predictable and there is an annoyingly telegraphed "twist" involving Ray's wife Mary (Charlize Theron), but Smith's foray into superhero movies manages to entertain. For those keeping track, *Hancock* is no *Men in Black* (1997). Thankfully, though, it's no *Wild Wild West* (1999) either. (1:35) *California, Grand Lake, Marina, 1000 Van Ness*. (Humphrey)

» **The Incredible Hulk** (1:54) *1000 Van Ness, Shattuck*.

» **Indiana Jones and the Kingdom of the Crystal Skull** (2:02) *Kabuki, 1000 Van Ness, SF Centre*.

» **Iron Man** (2:00) *Kabuki, 1000 Van Ness*.

» **Kit Kittredge: An American Girl** Following its three television-movie predecessors *Samantha: An American Girl Holiday* (2003), *Felicity: An American Girl Adventure* (2005), and *Molly: An American Girl on the Home Front* (2006), *Kit Kittredge* is the first *American Girl*—series film to actually get a theatrical release; a fact that undoubtedly has something to do with Abigail Breslin starring as the titular character. This time around, the books' practice of placing a soon-to-be ten-year-old girl in one of American history's most significant moments takes us back to 1930s Cincinnati where Kit lives with her parents. When the Depression bursts her safe, middle-class bubble, Kit is forced to deal with poverty, being separated from her father, and the terrible things that people sometimes resort to when living in financial uncertainty, and of course she emerges triumphant. Cheesy and self-righteous, *Kit Kittredge* isn't exactly a sugar-coated history lesson for kids. (1:40) *Oaks, 1000 Van Ness, SF Centre*. (Komodore)

» **Love and Honor** (2:02)

Roxie.

» **Mongol** (2:04) *Embarcadero, Kabuki, Oaks, Piedmont, Smith Rafael*.

» **Roman de gare** There was a lengthy period after 1966's *A Man and a Woman* when Claude Lelouch was probably the most popular — if hardly most critically admired — French director of his generation, at home and abroad. That era is long gone, but Lelouch perseveres, productive and unapologetic as ever, even when his films

(typically) fail to export or flop on native terrain. (A recent aborted feature trilogy nearly bankrupted him.) This latest, however, isn't just good, it's a whole new Lelouch — intricate, caustic, macabre, and ingenious. Dominique Pinon plays a possible escaped serial killer who picks up Audrey Dana, stranded at a rest stop after fighting with her fiancé. Dana persuades him to pose as her betrothed for her rural family's benefit. Is he really a killer? A schoolteacher? Ghostwriter for a famed novelist (Fanny Ardant)? All of the above? Or is this all simply the latest best-selling fancy of that aforementioned literary star? Just what "perfect crime" (or crimes) is (are) committed in reality and on the printed page? Perhaps the most surprising element here is that *Roman de gare* ends up being a "typical" Lelouch film — celebrating life 'n' love — but getting there in the most circuitous fashion possible. If that payoff isn't half as so striking as what came before, this 49th movie in a half-century-long career is still highly entertaining: Lelouch at his best and then some. (1:43) *Bridge, Shattuck*. (Harvey)

» **Savage Grace** (1:37) *Opera Plaza*.

» **Sex and the City: The Movie** (2:10) *Empire, Kabuki, Oaks, 1000 Van Ness, Piedmont, Presidio, SF Centre*.

» **Up the Yangtze** Chinese Canadian filmmaker Yung Chang's documentary is part nonfiction character study, part poetic eulogy for a considerable slice of mainland China that's currently in the process of being swallowed whole — by the Three Gorges Dam, the world's largest hydroelectric power source. Whole cities, countless villages, and farmlands are being submerged as the Yangtze River is turned into a colossal man-made lake — and up to four million people will require "relocating" from homes and ways of life that date back many generations. Despite the inevitable governmental propaganda, that process isn't always going smoothly or fairly — as one soon-to-be-displaced shopkeeper laments in tears, corrupt officials frequently steal funds allocated for helping citizens resettle. "China is hard for common people," he says. Among them are the parents of Yu Shui, a 16-year-old who has to leave their soon-to-be-defunct riverside shack to work because the family can't afford high school. Instead, she begins a job on one of the many luxury cruise ships currently selling "farewell tours" of the vanishing Yangtze to tourists, primarily

Western retirees. Sullen and unsophisticated, she seems an odd fit for the job, unlike cocky middle-class 19-year-old Chen Bo Yu, a tall and handsome lad who quickly learns how to hustle guests for tips. *Up the Yangtze* doesn't touch on controversies involving the dam's environmental impact or erasure of archaeological sites — perhaps the price paid for government filming permits — instead focusing on the microcosmic human side of a vast Earth-altering project. Like it or not, our protagonists are going to be part of the new capitalism-driven, keep-up-or-get-mowed-down People's Republic — though you might be surprised by who, in the film's short-term view, sinks or swims. (1:33) *Opera Plaza, Shattuck*. (Harvey)

» **The Visitor** (1:58) *Albany, Clay, Four Star, Piedmont*.

» **WALL*E** After the safety of 2007's *Ratatouille* and the baldly cynical pandering of 2006's *Cars* before it, Pixar has thankfully returned to the standard of invention it had previously set for itself. More than that, their new project, while a little uneven, takes more fruitful risks than any before it. The opening sequence is as remarkable for its kid-repellent somnolence as for its operatic "set design," and the shrewd decision to keep its robot protagonists all but mute surely made at least one person attached to the project fear for his or her job. For hundreds of years WALL*E, a shriveled version of Number 5 from

the *Short Circuit* movies, has been following his directive to clean up the garbage dump Earth has become, long outlasting fellow laborer robots now incorporated into the mess. His only companions are a cockroach (the one expendable element of the first act) and his collection of whizbang disposables bequeathed by our own century, until a space shuttle drops off EVE, an iSuppository of a machine with some mysterious directive of her own. Smitten, WALL*E stows away on her return shuttle to outer space, where we learn the fate of humankind at the turn of the 21st century. The ship-of-fools satire that follows is defensible but not quite nuanced enough to earn the right to admonish us dum-dums in the theater. And as with any movie vying for megamillions, reasons to pine for alternate possibilities abound: why gendered robots? And why even more than one robot? Why can't WALL*E remain alone on Earth, interacting exclusively with the artifacts of the vastest archeological site imaginable? But it's emphatically to WALL*E's credit that anyone would talk about a movie production with so many terrestrial restrictions and dare call such things possibilities. (1:38) *Grand Lake, Kabuki, 1000 Van Ness, Orinda, Presidio, Shattuck, SF Centre*. (Shamai)

» **Wanted** (1:53) *Empire, 1000 Van Ness, Orinda, Presidio*.

» **You Don't Mess with the Zohan** (1:48) *SF Centre*. **SFBG**

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first run venues

The following is contact information for Bay Area first-run theaters. Please go to sfbg.com for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

SAN FRANCISCO

Balboa 38th Ave/Balboa. 221-8184, www.balboamovies.com.

Bridge Geary/Blake. 267-4893, 777-FILM, #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893, 777-FILM, #096.

Embarcadero Center Cinema 1 Embarcadero

Center, promenade level. 267-4893, 777-FILM, #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893, 777-FILM, #097.

Marina Theatre 2149 Chestnut. www.intsf.com/marina_theatre

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Rialto Cinemas Elmwood 2966 College Ave. at Ashby, Berk. (510) 433-9730.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

UA Berkeley 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

rep clock

Schedules are for Wed/9–Tues/15 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$3-10. "ANSWER Coalition Film Series": **Romántico** (Becker, 2005), Thurs, 7:30. **The Monastery: Mr. Vig and the Nun** (GrønkJær, 2007), Fri, 8. Kino21 presents: "The New Talkies: Live Film Narration 2008," Sat, 8.

BRIDGE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$13. "Midnight Mass": **Barbarella** (Vadim, 1968), Sat, midnight.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6-10. "70mm Festival": **Playtime** (Tati, 1967), Wed, 6, 8:30. Theater closed Thurs. San Francisco Silent Film Festival, Fri-Sun. See Film Listings. Theater closed Mon. "Class Act: A Tribute to Sydney Pollack (1934-2008)": •**They Shoot Horses, Don't They?** (1969), Tues, 2:30, 7, and **Jeremiah Johnson** (1972), Tues, 4:45, 9:20.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9.25. **Encounters at the End of the World** (Herzog, 2007), call for dates and times. **Gonzo: The Life and Work of Dr. Hunter S. Thompson** (Gibney, 2008), call for dates and times. **Mongol** (Bodrov, 2007), call for dates and times. **Show People** (Vidor, 1928), Thurs, 7. With live piano accompaniment by Bruce Loeb. **The Edge of Heaven** (Akin, 2007), July 11-17, call for times. **Chicago** (Ursen, 1927), Mon, 7. With live piano accompaniment by the Mont Alto Motion Picture Orchestra (this event, \$15).

CINEMA HEAVEN ENCORE Melt Café, 700 Columbus, SF; barbbelle4@aol.com. Free. Classic US and foreign films, Tues, 7.

"FILM NIGHT IN THE PARK" Creek Park, 400 block of Sir Francis Drake Blvd, San Anselmo; (415) 453-4333, www.filmnight.org. \$3-6. **Across the Universe** (Taymor, 2007), Fri, 8. Albert Park, B Street and Albert Park Lane, San Rafael; same phone number, Web site, and price. **Field of Dreams** (Robinson, 1989), Sat, 8.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5. **Growing Up in the Universe** (Dawkins) Wed, 7:30.

LEGION OF HONOR Lincoln Park, 34th Ave and Clement, SF; (415) 750-7633, www.museumtix.com. \$20 (includes admission to the special exhibition, "Women Impressionists"). "Cinema Supper Club: From the Golden Gate to the Silver Screen": **Vertigo** (Hitchcock, 1958), Thurs, 6.

MECHANICS' INSTITUTE 57 Post, SF; (415) 393-0100, rsvp@milibrary.org. \$10. "Cinemaliti: Flights of Fancy": **My Fair Lady** (Cukor, 1964), Fri, 6.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. "United Artists: 90 Years": **The Shanghai Gesture** (von Sternberg, 1941), Wed, 7:30; **Paths of Glory** (Kubrick, 1957), Fri, 7; **The Killing** (Kubrick, 1956), Fri, 8:45; **The Apartment** (Wilder, 1960), Sat, 6:30; **Goldfinger** (Hamilton, 1964), Sat, 8:55; **The Great Escape** (Sturges, 1963), Sun, 4. "Hecho por México: The Films of Gabriel Figueroa": **Let's Go with Pancho Villa!** (de Fuentes, 1935), Thurs, 6:30; **The Pearl** (Fernández, 1943), Thurs, 8:30; **The Saint That Forged a Country** (Bracho, 1942), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5-8.50. **Planet B-Boy** (Lee, 2007), Wed-Thurs, 7:15, 9:20 (also Wed, 2). **Viva** (Billier, 2007), Fri-Tues, 7, 9:30 (also Sat-Sun, 2, 4:30).

EL RIO 3158 Mission, SF; (415) 285-5067. \$8-20. **Of Civil Rights and Wrongs: The Fred Korematsu Story** (Fournier, 2000), Mon, 8.

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-10. **Chop Shop** (Bahrani, 2008), Wed-Thurs, 7. **Constantine's Sword** (Jacoby, 2007), Wed-Thurs, 7, 8:50 (also Wed, 1, 3, 5). **Love and Honor** (Yamada, 2006), Wed-Thurs, 8:45. "SF Frozen Film Festival," independent films, shorts, and music videos, Fri-Sat. See www.frozenfilmfestival.com for schedule.

SAN FRANCISCO PUBLIC LIBRARY Koret Auditorium, 100 Larkin, SF; (415) 557-4461, www.sfppl.org. Free. "Les Bicyclettes: Celebrating the 2008 Tour de France": **We Are Traffic** (White, 1999), Thurs, noon. **Agent Orange: A Personal Requiem** (Sakata), Thurs, 6.

SUNDANCE KABUKI CINEMAS 1880 Post, SF; www.sundancecinemas.com. \$8.50-13.50. "SFFS Screen": **Blind Mountain** (Li, 2007), July 4-10. Check Web site for times.

VICTORIA THEATRE 2961 16th St, SF; (415) 863-7576, www.victoriatheatre.org. \$10. **Retarded** (Popko and West, 2008), Fri-Sat, 7, 9:30; Sun, 5:30, 7:30.

ZEITGEIST 199 Valencia, SF; www.overcooked-cinema.com. \$5. "Zeitgeist International Film Festival," 12 short films, Mon, 9. **SFBG**

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FILE NO. A-0312331-00 The following person is doing business as **CITY MINT**, 395 Capp St. #12, San Francisco, CA 94110-1804. Campus Mint, Inc, 3145 Octavia St. Apt #1, San Francisco, CA 94123. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 5/12/08. Signed Frank Kuo. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 12, 2008. **June 18, 25, July 2, 9, 2008. L#423802.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312395-00 The following person is doing business as **MHONZKY TRUCKING**, 3350 26th St. Apt A, San Francisco, CA 94110. Edmund V. Manzano, 3350 26th St. Apt A, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Edmund V. Manzano. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Marielyne L. Argente on June 16, 2008. **June 18, 25, July 2, 9, 2008. L#423801.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312437-00 The following person is doing business as **PACIFIC WIRING SOLUTIONS**, 1157 Westminister St., East Palo Alto, CA 94303. Salvador Lopez, 1026 Williams St., San Leandro, CA 94577. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/17/08. Signed Salvador Lopez. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423902.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312438-00 The following person is doing business as **STUYVES-ANT COFFEE & TEA**, 1275 2nd Ave. #5, San Francisco, CA 94122. Nicholas H. Parker, 1275 2nd. Ave. #5, San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicholas H. Parker. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Lena Lee on June 17, 2008. **June 25, July 2, 9, 16, 2008. L#423905.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312500-00 The following person is doing business as **LARKSPUR HOTEL- UNION SQUARE**, 524 Sutter St., San Francisco, CA 94102-1102. Cartwright Hotel Company, LLC DE, 125 E. Sir Francis Drake Blvd. #200, Larkspur, CA 94939. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 6/9/08. Signed Karl K. Hoagland. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 19, 2008. **June 25, July 2, 9, 16, 2008. L#423901.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312648-00 The following person is doing business as **TS JAN-PRO CLEANING SYSTEMS**, 152 Venus St., San Francisco, CA 94124. Kim Dang, 152 Venus St., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Kim Dang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jun 25, 2008. **July 2, 9, 16, 23, 2008. L#424001.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312670-00 The following person is doing business as **LEI TRANSPORTION**, 875 Sacramento St. #101., San Francisco, CA 94108. Peter K. LEI, 875 Sacramento ST. #101, San Francisco, CA 94108. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Peter K. Lei. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 26, 2008. **July 2, 9, 16, 23, 2008. L#424002.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312733-00 The following person is doing business as **VALMAR AND MISSION PROPERTY MANAGEMENT**, 6 Valencia St., San Francisco, CA 94103. Antelope Halawan Properties LLC, 2700 Summit Dr., Burlingame, CA 94010. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Adib Khouri. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on Jun 30, 2008. **July 2, 9, 16, 23, 2008. L#424003.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312791-00 The following person is doing business as **THE WHOLE BODY WORKSHOP**, 3150 18th St., San Francisco, CA 94110. Benjamin J. Ferrari-Church, 44 Duane St., Redwood City, CA 94062. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Benjamin J. Ferrari-Church. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 1, 2008. **July 9, 16, 23, 30, 2008. L#424102.**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0312840-00 The following person is doing business as **THIRD RAIL DESIGN LAB**, 601 Minnesota St., Studio 216, San Francisco, CA 94107. Thomas Brian Chiaramonte, 601 Minnesota St., #216, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/3/08. Signed Thomas Chiaramonte. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jeanette Yu on July 3, 2008. **July 9, 16, 23, 30, 2008. L#424101.**

NOTICE OF SUMMONS (FAMILY LAW) CASE NUMBER: FLO5884. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **ROBERTA A. PARISH** for the summons of RESPONDENT **JEROME ELLIS**. TO ALL INTERESTED PERSONS: Petitioner Roberta A. Parish, P.O. Box 155, Cedar Ridge, CA 95924 filed a petition with this court for a summons of respondent Jerome Ellis. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to file a Response at the court. Filed June 4, 2008 in the Superior Court of the State of California, County of Nevada. Signed by D. Spindler, Deputy Clerk. **Jun 18, 25, July 2, 9, 2008. L#423805**

NOTICE OF SUMMONS. For the summons of RESPONDENT **ANTONIO BERTUCCI**. TO ALL INTERESTED PERSONS: Anyone knowing the whereabouts of the heirs or successors of ANTONIO BERTUCCI, please contact Michael Montalbano, Atty., 71128 Hwy. 59 Suite 102, Abita Springs, LA 70420, (985)867-5688. THE COURT ORDERS that Respondent has 30 Calendar days after this Summons and Petition are served to respond. **Jun 19, 25, July 2, 9, 2008. L#423803**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544934. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF **KIMBERLY WATTS** for change of name. TO ALL INTERESTED PERSONS: Petitioner **KIMBERLY WATTS** filed a petition with this court for a decree changing names as follows: Present Name: **KIMBERLY LASHAY WATTS**. Proposed Name: **KIMBERLY LASHAY RUSKER**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 7/29/08. Time: 9:00 AM room- 218. Signed by William R. Gargano, Presiding Judge on June 10, 2008. Endorsed Filed, San Francisco County Superior Court of California on June 10, 2008 by Gordon Park-Li, Clerk. Kevin H. Dougherty, Deputy Clerk. **June 18, 25, July 2, 9, 2008. L#423806**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-545135. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Stacey Christine Stokes for change of name. TO ALL INTERESTED PERSONS: Petitioner **STACEY CHRISTINE STOKES** filed a petition with this court for a decree changing names as follows: Present Name: **STACEY CHRISTINE STOKES**. Proposed Name: **STACEY CHRISTINE GLICK**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 19, 2008. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Jun 18, 2008. Endorsed Filed, San Francisco County Superior Court of California on Jun 18, 2008 by Gordon Park-Li, Clerk. Deborah Steppe, Deputy Clerk. **June 25, July 2, 9, 16, 2008. L#423906**

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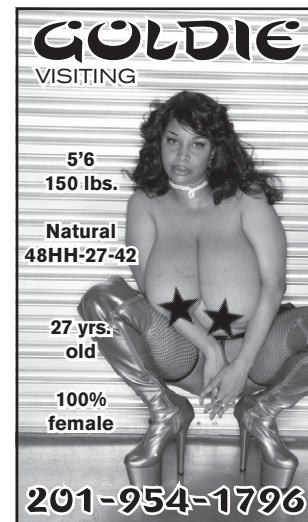
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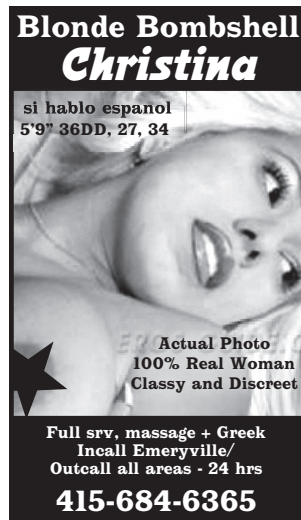
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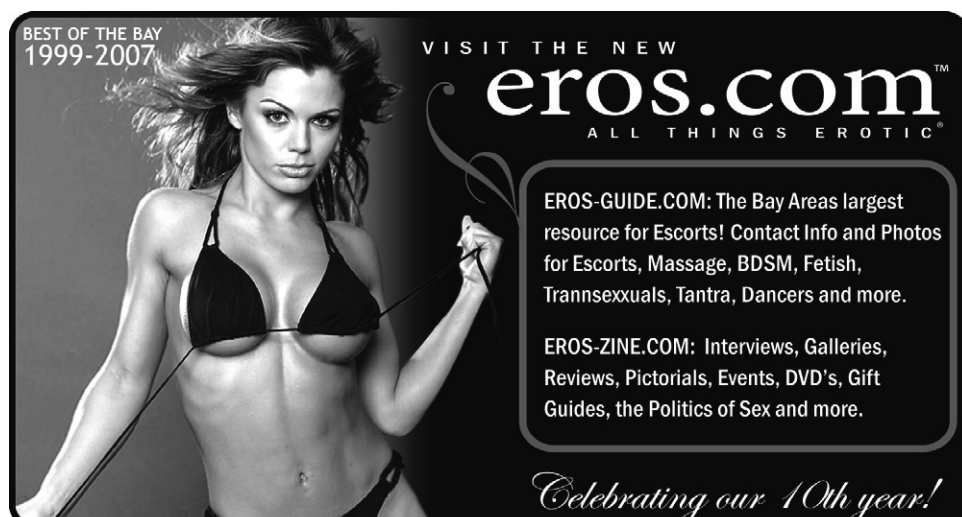
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All or nothing

By Andrea Nemerson
> andrea@altsexcolumn.com

Dear Andrea:

When my husband and I first married, he was into S-M. I was very inexperienced, while he ... well ... wasn't. Things were interesting for a while until he repeatedly breached our full-disclosure agreement and saw other people behind my back, but came clean about it later. There was also an issue with anal sex (he's hurt me too many times). We've been completely out of the scene for several years and are enjoying a much closer connection. However, three kids later sex is very boring, planned, and short.

I'd love to have fun with him again, but he's so sex-crazy I'm afraid of re-opening the door to trouble. He still uses a lot of nasty porn and Web sites where he exchanges e-mails with subs. I don't like this, but I understand that he's got to have an outlet. He's a pretty all-or-nothing kind of guy. Also, I think that he isn't sure how to approach me anymore after having three children. Who feels sexy with baby puke on their sleeve and no shower? Is there any hope for us? Also, he refuses to go into therapy or ask for help because he doesn't want to be judged.

*Love,
Want Something*

Dear Want:

You may be surprised to hear this, but for a couple who not only have such disparate experience levels and requirements but also three small children, you seem to be doing pretty well. Any number of issues casually glanced on in your letter could easily have doomed you — yet you persevere and even feel closer than when you were doing all that kinky stuff? You're OK.

The S-M obscures things a bit, but the core issues here are no different from ones we discuss in classes (rather imprecisely titled "Is There Sex After Motherhood?") I've been teaching at a local nice-moms-and-their-babies education center. The baby puke, for instance. One of the most disheartening things I heard while awaiting my own babies was, "Oh, I didn't change my clothes for six months. I just wore this ratty old T-shirt full of holes and spit-up." (This from a lovely friend who was only telling me the truth as she'd lived it.) "Forget it, then," I thought. "If it's going to be like that, I'm not doing it."

And it wasn't like that, of course, not for me — and it shouldn't be for you. One needs to do whatever it takes not to sink to that barely human state where you figure, what the hell, why bother showering when you're just going to get dirty again? Get enough T-shirts so there's always a clean one! Drag everybody into the shower with you, get

up at 5 a.m., pay a neighbor to watch the kids for half an hour, whatever works. Get enough time to look and feel decent. We're not talking about a hot-stone massage, Yummy Mummy makeover here. Grooming enough to bear the sight and smell of one-self shouldn't be too high a bar.

I would like to launch into some ways you two could get back to breaking out the whips and chains and stuff, but I worry. Does he really need to have it all? Is he really insisting on nothing if he can't? I'm hoping a guy starved of all but virtual kink for a couple of years may be more amenable than he used to be to a scaled-down version of "hell-bent for leather." Maybe "leaning toward Naugahyde"?

I do believe he doesn't know how to approach you anymore, so here's the obvious suggestion: you approach him, but only after ensuring that you won't end up with him holding the power, reins, flogger, modem, and lube again, which he didn't use enough of anyway. Take this opportunity to decide which games you liked, which might do, and which are untenable. Given the scarcity conditions that follow the introduction of many small children into the marital equation, I would also suggest that the whole "other partners" thing is right out. In order to get beyond the dreary status quo (although I do have to put a good word in for the parents-of-small-children quickie while I'm here), you'll need to plan. You'll also need to throw some childcare money at the problem (what my husband and I refer to, just to annoy people, as "paying young women for sex"). This is all stressful and expensive enough already, so no way will you want to pay for babysitters for his nights out without you. Save your cash for kinky-sex dates.

Obviously, all this depends on him not being so crazy, sex- or otherwise, and that "some but not all" actually is an option. I'm hoping that after a few years of deprivation and with the added motivation of keeping a beloved family intact, he can embrace moderation. Tell him it's like the French model of eating, you know? A little + a little + a little = plenty.

*Love,
Andrea*

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

Andrea is also teaching two classes: "You've Really Got Your Hands Full" — a realistic look at having twins — at Birthways in Berkeley.

psychic dream astrology

JULY 9-15

ARIES

March 21–April 19

It's important to maintain your balance. You're staring at an Aries-shaped hole in the wall of your frustrations and it's getting you nowhere in a hurry, pal. See if it's time to adjust your emotional expectations. Above all, trust yourself.

TAURUS

April 20–May 20

You're at the helm of some major changes, and it's important you don't try to avoid what's in front of you. Stay open and make sure you're kind to yourself as internal shit-talk threatens to undo you. Don't forget that you don't have to change everything all at once.

GEMINI

May 21–June 21

Gemini, you're in an excellent place to sit pretty and enjoy your own sparkle. Look for new opportunities and then give 'em your best efforts, letting past adventures and the desire for greatness instruct your choices.

CANCER

June 22–July 22

This is the perfect week to take responsibility for life's more practical demands, Moonchild. Make a deal with your debt consolidator, schedule a doctor's appointment, or otherwise deal with the details. It's the path to upward and onward, I promise.

LEO

July 23–Aug. 22

Doubt is like a monster under your bed right now, Leo. Don't let it keep you from being open — and even innocent — in the face of new options. Look to endings for beginnings and vice versa, and tap into your mighty strength to make the good things in your life even better.

VIRGO

Aug. 23–Sept. 22

Rearrange your personal life so it feels more centered and authentic. You may need to take responsibility for yourself and let others do the same. This could mean letting go of some control, but it also opens up potential for more closeness with others.

LIBRA

Sept. 23–Oct. 22

You're driving a streetcar named Unfulfilled Desire. It's sad, but it's the right thing for you. Move forward by letting go of what needs to be released, and steer yourself onto Happy Relationship Avenue.

SCORPIO

Oct. 23–Nov. 21

Scorpio, you need to make some major changes regarding how you take care of yourself. Channel your inner Marge Simpson, with her nurturing-but-badass ways, to help combat the chaos that your inner Homer wants to wreak in your life.

SAGITTARIUS

Nov. 22–Dec. 21

Like the hip-hop adage says, "it's not where you're from, it's where you're at!" And you're now at a place where it's important to be aware of the difference between your life's reality and its potential. Invest in the good, but be realistic about the rest.

CAPRICORN

Dec. 22–Jan. 19

Instead of getting all analytical about your Capricorn neediness and jitters, try to find some balance. You're about to enter a time of new beginnings, and your work at this stage is about getting your insides clear and your intentions sharp as diamonds.

AQUARIUS

Jan. 20–Feb. 18

"The tears of a clown when there's no one around" should be your theme this week. You're low on the self-love scale, but no one can tell because of the good show you're putting on. Open up to others and ask for some help.

PISCES

Feb. 19–March 20

You're the ambassador of the Good Vibes Society! Share your talents with others and invest in relationships that you consider tried and true. You'll benefit from engaging deeply in the fine art of emotional exchange. **SFBG**

By Jessica Lanyadoo

Jessica Lanyadoo has been a psychic dreamer for 14 years! Check out her Web site at www.lovelanyadoo.com or contact her for an individual astrology or intuitive reading at psychicdream@sfbg.com.

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connections

> women seeking men

STERN BLACK NUNS
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. ☎809149

DOMINANT ATTITUDE
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. ☎851838

GERMAN-AMERICAN LADY
Educated, attractive, 5'8", blonde/blue-green, widowed with grown children, curvaceous, affectionate. Works in San Jose and lives in Santa Cruz. Desires to meet sephardic, or other SM, 60+, for joyful get-togethers. South Bay or Monterey Bay area. ☎965249

WANTING
SWF, 56, seeks a man, 35-60, to share frequent thoughts and good times. Enjoys stand up comedians and the smell of fresh air. ☎247003

THE RIGHT ONE
SBF, attractive, N/S, possibly looking for LTR. Loves music, dancing, movies, wine, candlelight, just hanging out, enjoying life, You; single, well-groomed, diverse in thought, mature, N/S, wine drinker, open-minded, caring, employed, preferably 35-45, in the vicinity of San Francisco. ☎223895

HI THERE!
SF, 50ish, very optimistic, friendly, kind, health-minded, seeks nice gentleman, 50-59, for dining out, dancing, golf, outdoor fun, friendship, possible LTR. ☎280728

GOOD VALUES
Classy and compassionate woman, 50s, loves museums, dining, travel, exercise, seeks male, 40-59, for friendship or relationship. ☎281902

TAKE A CHANCE ON ME
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. ☎280729

WHATEVER HAPPENS
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! ☎281901

VIBRANT ACTIVE WOMAN
Very young senior WF, sincere, enthusiastic, N/S, seeks a nice sweet gentleman, 60-90, to share walks, movies, dancing and more. SOH a plus, N/S is a must. ☎280138

SWEET AND SINGLE
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. ☎434857

ATTRACTIVE SHF
Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 49-63, N/S. Prefers San Francisco area. ☎651494

LET'S SEE WHAT HAPPEN!
SF, 30s, shy, caring, feminine, health-minded, classy and adorable. Enjoys camping, shopping, dancing, exercise, walking, the beach, dining out, night clubs, relaxing and more. Seeking SM, 30-49 for friendship and possibly more. ☎263705

SMART CLASSY LADY
SWF, tall, slender, active, enjoys swimming, bicycling, mysteries, hiking, cooking, barbecuing, symphony. Seeking well-mannered, caring S/DWM, 50-60, 5'10"+, N/S, N/D, N/Drugs, with similar interests, for friendship and companionship. ☎660214

FRIENDS FIRST
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. ☎943818

AMBITIOUS
Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. ☎281910

FRIENDSHIP FIRST
Nurturing, adaptable, sophisticated female, 50s, loves coffee shops, beaches, biking, watching television. Seeking similar man, 50s, for friendship or more. ☎281912

NURTURING SINGLE WOMAN...
goal-oriented, optimistic, nurturing, health-conscious, bright, hard-working, classy, enjoys music, dancing, travel, reading. Seeking similar man for possible relationship. ☎281896

FRIENDLY BUT SHY
Optimistic, sophisticated, adorable female, 40s, likes exercise, walking, nightclubs. Seeking male, 40-60, for casual dating. ☎281903

ONE GOOD WOMAN LEFT
Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. ☎281908

> men seeking women

LOOKING FOR NEW FRIENDS
SWM, 60, 170lbs, 5'8", looking for soul-mate to explore a possible future together, with love, respect and affection as the building blocks. ☎247258

SWEET AND SINGLE
Easygoing SWM, 59, 6'3", 185lbs, sincere and caring, enjoys movies, walks, American history, country music, football, museum and more. Seeking compatible lady to share a little love and happiness. ☎252601

ORIGINALLY FROM IRELAND
SWM, 24, Leo, N/S, seeks woman, 18-36, for fun, friendship, and more. Get back to me! ☎257635

WHAT YOU WANT
Tall, mature WM, N/S, N/D, gentle, respectful, down-to-earth, seeks sophisticated lady, 60+. My place. San Francisco. ☎279265

HELLO LADIES
Married male, 48, brown hair, green eyes, 5'7", seeks petite married white, Hispanic, Asian lady, 30-50, for discreet sensual fun. Hope to hear from you. ☎75819

DINNER EXCHANGE
Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. ☎882926

SEEKING STAR LADY
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. ☎230241

COME PLAY
Sexy, mature male looking for naughty little good girl to see on a regular basis near my house in Marin County. Days or evenings. You should very sensual under 5'7", H/W proportionate, white, Asian or Latin. ☎280142

READY?
SM, 37, looking for an older woman to get together with. Maybe you can teach me some new things in bed. I'm always willing to learn. ☎281991

FRIENDSHIP FIRST
SHM, 44, 5'11", 187lbs, black/brown, seeking SF, 24-33 for friendship and romance, casual dating, with the possibility of a loving partnership. ☎283944

NATURAL NURTURING
Natural, nurturing woman sought, someone who appreciates the arts, likes dancing and wants to enjoy life with good-looking, worldly, young, mid-60s man, multilingual, well-traveled. ☎129412

FIRST TIME DOING THIS
Single gentleman, likes golf, traveling, volleyball. Seeking a nice, caring woman, 50s, for dating first and maybe leading to serious relationship. ☎280730

SHY & SOPHISTICATED
Clean-cut, compassionate man, 30s, likes surfing, dancing, travel, hiking, dining, biking. Seeking SF, 30-49, for possible relationship. ☎281895

COMPATIBLE COMPANION
SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. ☎462878

SENIOR MALE
Fit, nice-looking SWM, late 60s, 165lbs, very sexual, seeks small fit, senior lady who still enjoys sex. Race open. ☎20365

> men seeking men

FREE MASSAGE
Strong-handed, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. ☎860940

CRAVING AFFECTION?
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. ☎862331

NAKED IN THE SHOWER
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. ☎863423

ORAL SUBMISSION
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. ☎877130

LEAN AND MASCULINE
friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. ☎886605

STRIP NAKED
Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play fun for trim-waisted guys born after 1960. ☎753246

GOOD-LOOKING
BiWM, 50, 5'6", 180lbs, dirty blond/blue, looking for male friend, 21-60, for friendship, fun and possibly more. ☎264067

FOREIGN, NON-WHITE
Friendly, open-minded WM is looking to meet another slim guy of a different country or race, 18-48, for friendship and intimate fun. ☎753256

GREAT HEAD FOR MARRIED...
straight, bi or 1st timers 35+. Mellow SWM, 52, HIV-, clean, patient, fun. Own place. No reciprocation required. Be clean, no long hair, drugs. ☎754037

ORAL
WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. ☎778621

> women seeking women

GREAT PERSONALITY
Very attractive, feminine GBF, 25, 5', 130lbs, long black/brown, takes pride in my appearance, honest, down-to-earth stable, educated, secure, has a dog, would like to meet an attractive butch woman with the same qualities, who is a real, honest woman. ☎274307

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SENSUAL, CONSIDERATE WOMAN
BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. ☎276062

> three's company

MARRIED WHITE COUPLE...
seeks strong BM, who likes to be in charge, to have a nice time with. She's very submissive, husband joins in if you like or just watches. We are looking for ages 35-50. ☎282337

NICE ITALIAN GUY
Single Italian guy, 56, straight, clean and sober, looking for a clean, sober Bi couple for fun times. ☎267630

CURIOUS & EXPERIENCED
Bi curious WM, 40, 5'11" seeks couple any age for man on man action while the lady watches and masterbates. Older women are a plus. ☎268809

MIXED HOT SEXY COUPLE
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. ☎753064

LOAN ME YOUR WIFE!
Handsome, easygoing, discreet, well-mannered, gentleman, 57, 6', 190lbs, well-hung and bi. Love to hear from hip couples. ☎248085

> friends/activities

CALLING MUSIC LOVERS
My wife and I invite you to our east-bay home to watch rare concert footage of The Beatles, Led Zeppelin, Tom Petty, Queen, Rolling Stones, and many more. Please leave phone number. 21-70. ☎996276

LET'S GET TOGETHER
Intelligent, motivated and goal-oriented SM in his 30s, who's honest and lives a healthy lifestyle. Enjoys reading, the outdoors, dancing, dining and staying in shape. Looking for friends in the SF area. ☎264868

EROTIC COMPUTER
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. ☎802472

LOOKING FOR OPTIMISM
Optimistic lady, attractive and talented in senior years. looking for counterpart. Optimistic about health, the beautiful world of nature, hobbies, friends, and most of all an outstanding sense-of-humor and interested in showing unconditional love. ☎135477

EXPLORING, HEALING 2GETHER
SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. ☎228078

> kinksters

DOMINANT LEATHERMEN
Submissive WM, 62, into BD/SM lifestyle, seeks dominant leathermen. Retired professional gentleman, well-groomed, well-dressed, D/D-free. Discretion assured. ☎238797

R U A BORED HOUSEWIFE...
looking for some afternoon fun? I'm a married WM, 55, 6'3", 220lbs, brown/blue, open-minded and willing, looking for the same thing. Call me and let's see what happens. ☎244985



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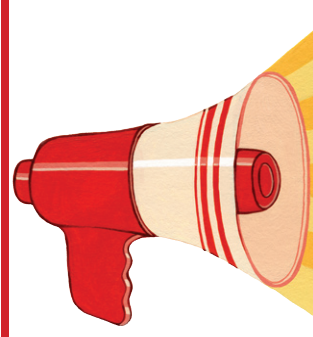
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GUARDIAN



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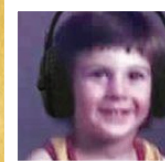
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